RCA SOUND SYSTEM

Kinematograph WEEKLY

LARGEST NET SALE: OVER 6,100 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,277 Thursday, February 15, 1951. Vol. 407.

PATHE EQUIPMENT LTD.

IT'S OUR BUSINESS TO BETTER YOUR BUSINESS

CEA: QUOTA SHOULD BE 25 PER CENT

Producer Attack On Defaulters Refuted

THE CEA is to protest at the joint committee meeting with the BFPA this (Thursday) morning about statements made in the producers' memorandum to the Board of Trade on proposals for amending the Films Act. Delegates in London this week were critical of the BFPA attack on exhibitor defaulters.

The joint meeting is due to discuss what quota should be fixed for the year starting next October 1.

This week the CEA released the text of the memorandum it has sent to the Board Trade about the Films Act. Some of the CEA points were reported in the KINE. on January 11. These are the main comments made in the 2,000-word statement which was prepared after exhibitors had seen the BFPA argument.

"We are opposed to any interference with the long-established procedure that has prevailed that penalties and fines should be the prerogative of the courts," it says. Our courts have the highest reputation in the world for the administration of justice. This is one of the rights which we enjoy, and we should resist these matters being dealt with anywhere else. Inasmuch as a suggestion is being made that some of the court's functions should be transferred to the Board of Trade, we do not intend that our criticism of the proposal should mistakenly be regarded as any reflection upon the Board of Trade, whose administration of successive Cinematograph Films Acts we have always held in the highest respect.

"We find no satisfaction in the considerable number of defaults due to too high a quota. Twenty-five per cent. with reliefs is suggested."

Relief must be given in cases where two kinemas are in competition for a twice-weekly change of programme and similar relief in proportion for competing kinemas with three programmes a week.

CEA agrees with the BFPA that quota for the year should be worked out over the whole twelve months, and not in two periods of six months.

The CEA thinks production will decline further and quota should be based on realities so that it reflects proposals for fixing quota for a minimum of three years.

Criticism is made of trade show arrangements which come often

Continued on page 11

CEA Examines ET Facts

EADY ASKED FOR A 'FLOATING PENNY'

More for BFPA: But Nothing Extra for the Chancellor

EXHIBITORS are to ask the Government for a "floating penny" which will help British producers and kinemas out of their economic problems. The Entertainments Tax Sub-Committee of the CEA and General Purposes Committee spent many hours this week discussing as many as seven possible tax schemes which could be the focal point of a CEA campaign.

The General Council was being recommended on Wednesday to send a deputation to meet Sir Wilfrid Eady, second secretary at the Treasury, and tell him that exhibitors must have some concession this year if they are to remain in business.

A KINE. reporter says that CEA officers were very hopeful this week when they saw the first results of the survey of film business being conducted by Stoy, Hayward and Co. from specimen returns of balance-sheets from a number of selected kinemas. **These returns show that whereas gross receipts remain at a high level, during the last 12 months there has been a definite drop in exhibitor profits, and many kinemas have been operating at a loss.**

Many members of the General Purposes Committee which met on Tuesday were surprised when the Entertainments Tax Sub-Committee did not present an agreed statement concerning the meeting which took place last Monday between Sir Wilfrid and a seven-strong CEA deputation.

A KINE. reporter understands that some criticism has been made by delegates that when the CEA saw Sir Wilfrid, members did not put up a strong enough case against the Treasury allegations that kinemas were still one of the best profit-making industries.

The scheme which is now being actively pursued would mean that all kinema seats would be put up by 1d., including those below 1s. 6d., of which ½d. would go to exhibitors and ½d. to producers. This would give producers considerably more than they originally asked, and apparently also would include the ½d. which they are at present getting under the Eady scheme. The main point of the scheme is that no extra revenue would be derived by the Exchequer.

Pensioners Decision Deferred

The CEA General Purposes Committee heard a report from the deputation which protested to ABC about its old-age pension reduced-price scheme. It was decided to leave the matter for a period and reopen discussions in the light of experience.

LAWRIE ON NFFC POLICY

James Lawrie, managing director of the NFFC, opened a discussion among members of the British Film Academy on Tuesday. The subject was the new NFFC loan policy, fully reported in the KINE. two weeks ago. Ronald Neame was in the chair.

"LEVY" GRANT TO FILM ACADEMY OPPOSED

Not Producers, Say CEA and ASFP

PRODUCERS want an allocation to be made out of the Eady fund to subsidise the British Film Academy, the cultural organisation which makes annual art awards to pictures of international appeal. This is one of the controversial points to be debated on Friday, when representatives of the four associations concerned (BFPA, ASFP, CEA and KRS) will be asked to ratify the final draft of the scheme for allocating the money.

The subsidy to the BFA would come out of the 5 per cent. to be made available "for other purposes." This will amount to a maximum of £75,000 this year, and many people are hopeful that all the money will be devoted to the production of children's films.

The CEA and the specialised producers will oppose the idea that the BFA should have any of the money. They will argue that the money coming in must be applied to film production: the BFA does

Continued on page 11

NATKE AGREEMENT SURPRISE

Grading Plans Rejected . . £5 a Week for All Men

THE two proposals for a basis of national regrading of kinemas submitted by the Cinematograph Exhibitors' Association have been rejected by the National Association of Theatrical and Kine Employees.

Tom O'Brien, general secretary of NATKE, told the KINE. this week that the only alternative would appear to be that kinema grading be dropped entirely and that in the new national agreement kinema employees be paid "the rate for the job."

The appropriate committee of the CEA General Council was discussing the NATKE proposals for a new agreement this week.

One of the two CEA schemes was a revision of an earlier scheme which had already been rejected by NATKE. Mr. O'Brien told the KINE. that there was no hope of this one being accepted by the union.

The other proposal was devised by Dennis C. Walls. Mr. O'Brien said this had many points to commend it, and he thought it

Continued on page 11

THESE are the main proposals made by NATKE in the draft document for a new National Agreement which was put before the CEA General Purposes Committee on Tuesday afternoon:—

A special agreement must be made for staff working in kinemas in the West End of London.

Employers must recommend new staff to join the union within one week of employment.

Excluding Sundays, projection room staff should work a 44-hour week.

Excluding Sundays, full-time female staff should work a 40-hour week.

There must be no more than 24 hours' "evening employment."

Double time must be paid for Sunday opening.

There should be 12 days' holiday with pay in addition to the normal arrangements for compensation for Bank Holiday work.

Overtime must be at 1½ times daily basis.

There must be 1½ times pay for

Continued on page 11

KINEMATOGRAPH WEEKLY

Established: May 16, 1907

93, Long Acre, London, W.C.2.

Advertising Dept: 96, Long Acre, W.C.2.
Circulation Dept: 6, Catherine Street, W.C.2.
Telephones: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London
Editor: A. L. Carter
Associate Editor: Alex J. Martin

"Kinematograph Weekly" is a member of the Audit Bureau of Circulations

Salute To Compromise

THIS week the General Council of the Cinematograph Exhibitors' Association is participating in one of the most statesmanlike compromises reached within the trade. It is altering its constitution by deleting the rule fixing the ceiling for film rentals at 50 per cent. and substituing a "recommendation" to members that the maximum should be 50 per cent.

It was this 50 per cent. ceiling to which the Plant Committee, when making certain recommendations concerning renters, took exception. But the CEA action this week derives directly, not from the proposal in the Plant Report, but from the last report of the joint committee with the KRS. At that meeting the renters told the CEA that if it withdrew this rule which they contended was itself a measure of price fixing, then the Newsreel Association would withdraw its bond on members to observe the new price schedule.

This sensible accommodation will be welcomed by both parties to the dispute which has been dragging on for months to the benefit of neither exhibitor nor newsreels. As a result, both associations stand to gain in prestige and individual members in future will be assured a fair deal whenever they do business.

Exhibitors are recommended that they cannot conduct business successfully if they pay more than 50 per cent. But they are now free to pay more if they wish to do so. On the other hand, if they consider it advantageous, newsreel companies can reduce the price of their reels below the recommended schedule.

But as a measure of bargaining strength, it is easier for an exhibitor to refuse a film at a higher rate than 50 per cent., knowing there are more pictures in the offing, than for a newsreel company to resist the natural desire to win a contract by undercutting a competitor.

The exhibitor has pleasant prospects so far as newsreels are concerned which, perhaps, points the moral that it is foolish to use strength when apparent "weakness" will suffice.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

A PROPOSAL which will meet with universal approval among exhibitors is the appointment by the CEA of a number of honorary life members from members who have retired from office after years of good service.

The original suggestion, I understand, was that honorary members would be able to attend General Council meetings. But the recommendation to the council is that they be allowed to attend branch meetings, to speak at these meetings, but not to vote. They can become delegates if the branches wish to nominate them.

At the Arthur Watts luncheon on Tuesday, Ken Nyman, himself an ex-president, welcomed the idea of forming on "aldermanic branch," even though the occupants merely had to look on and shut up.

HOW stories go round and round in Wardour Street. One of our contemporaries stated a few days ago that the National Film Finance Corporation has made a second loan to ACT Films, Ltd., so that the technicians can go into production with another film.

The fact is just this: Last year the NFFC made a small advance so that a script could be prepared. This was reported in the KINE. early in December. No further loan has been made.

I spoke to James Lawrie, managing director of the NFFC, this week, and he assured me on this point.

I doubt if ACT will get a second loan unless it can find a distribution guarantee. And those pieces of paper are not easy to come by these days—that is, not easy unless one already has a current success on release!

LAST week I suggested that producers should not restrict their participation in festivals to only one a year on the ground that the adverse publicity as a result can be more damaging than the inconvenience and the cost of attending the more important festivals.

I am pleased to see that the one-a-year rule has been eased.

And at last week's meeting of the BFPA executive it was agreed to make plans to attend Cannes. Venice will also be included this year unless the rules and regulations make it impossible. And I hear that producers are to give favourable consideration to the Berlin festival.

IN addition to confirming two recent KINE. exclusives—the project to get ET exemption from the Friese-Greene festival film, and the allocation made under the Eady scheme to subsidise the production of children's films—Sir Henry French handed out at his Press Conference the BFPA document setting out its suggested alterations to the Films Act.

The arguments are very sound in many respects, and it is good to see the BFPA admitting certain mistakes it made in its original proposals for the 1948 Films Act.

Exhibitors will probably accept the idea of fixing a quota for a three-year period. But they will resent the accusations that many of them deliberately show as few British films as they can. After all, any exhibitor will show a British film if it is going to bring him some profit.

THE BFPA idea that quota relief should be based on six-day and three-day halls will meet with exhibitor approval. One grudge has always been that little consideration is given the two-changes-a-week house.

But I cannot imagine any exhibitor acquiescing in the BFPA proposal to give such a slender margin of relief.

There is certainly a good argument put forward as to why the Films Council should take a less important part in film affairs and the work of administration tackled more directly by the Board of Trade. After all, there is no other Act of Parliament which forces a Government department to consult a trade advisory body before it makes a decision.

THE proposal to give the Board of Trade power to take away an exhibitor's licence is a dangerous one. Already there is too great a tendency to legislate by means of ministerial order and any extension should be opposed. This should remain the prerogative of the courts, notwithstanding how able and sincere are the civil servants running the department.

I am surprised the producers show such little appreciation of the British judicial system. If they want the law enforced more drastically, let them produce a better case for the prosecution!

IF you want to know how bad business can really be, you want to speak to the Brighton showmen. Jack Goodlatte, ABC managing director, was telling me this week that the recent smallpox outbreak caused returns from the ABC Savoy and Astoria to drop below the worst ever wartime "weeks."

But the last few days has seen an improvement. Now that the town is officially cleared, the customers are back again and it's business as usual. For all the entertainment managers it has been a worrying time, especially as the matter could well have lasted into the summer holiday period.

Everyone is rightly grateful to the fine way the local public health department got things under control.

Incidentally, Jack was telling me that the circuit will continue its previous policy this summer of pushing all the big releases around the holiday towns first, and then bringing them back for a replay later in the season.

Two of the big ABC releases, of course, will be "Happy Go Lovely" and "Captain Hornblower, RN."

SCOTS showmen of the ABC organisation are tremendously bucked by the news that Bill Gray, of the Regal, Kilmarnock, has won the most coveted honour of the circuit—that of Champion Showman. It is the first time that Scotland has won this managerial blue riband.

The conclusion of the ABC Showmanship contests will be celebrated on Tuesday, February 20, at the Empress Club, when presentations will also be made to the district winners of the annual awards by Jack Goodlatte. It promises to be a big occasion.

SOME while back I suggested that circuit nominees should aspire to CEA honours. The hint has not been ignored in branches, but so far no one has yet inspired to national honours.

It was, I believe, W. T. Moffat, of the Gaumont, Southsea, who set the example which, this week, has been followed by Leonard Wilkinson, manager of the Odeon, Nottingham, by his appointment as chairman of the Notts and Derby branch of the CEA.

Wilkinson is a marine engineer who progressed to managership in the silent days by way of orchestral pianist and later organist. During the war he served in the Merchant Navy, and before Nottingham was manager of the Odeon, Blackpool.

APPROPRIATELY enough, the presentation of the awards in the KINE.-National Screen Service "Better Business Ideas" competition coincided with the announcement of the official £6,000 incentive contest to managers.

Our own effort was acknowledged by D. E. Griffiths to be a stimulating prelude to this national drive. That was no understatement, for our entries embraced every branch of the trade and the prize-winners represented a most significant cross-section of the personnel upon which the success of the "Better Business" campaign depends.

The contribution which our contestants have to make to show business was reflected in the guidance on a number of practical points that was forthcoming from the six prize-winners who were invited to sit in upon the meeting of the Planning Com-

RACHAEL LOW

Producer Nat Karson discussing the Sunday with the Stars show with C. J. Latta, Variety's Chief Barker, and D. J. Goodlatte, Property Master

A. B. WATTS

CLOSE-UP

The CEA President Without an Enemy

by THE EDITOR

mittee. But it has a more valuable aspect.

This was summed up by Kenneth Bowden, manager of the Regal, Bolton, who told me how impressed he was with the proceedings. They showed, he said, that far from the committee's activities being centred upon London, it was "working (and working very hard) on a national basis." Bowden, however, suggests that it would be a good thing if visiting provincial exhibitors were allowed to attend the meetings as observers.

OUR presentation prevented me from attending Wednesday's luncheon of the Variety Club. It was an occasion of uncommon interest because Chief Barker C. J. Latta was able to announce the beneficiary of the 1951 effort of the British Tent.

This, a colleague tells me, is the Sunshine Home for Blind Babies, a charity which recently was personally inspected by C. J., Jack Goodlatte, and Charlie Tucker, who visited the home at Northwood. They were profoundly impressed by the good work being done there.

The target set by the British Tent is £50,000. It is a big sum, but Jack Goodlatte tells me of the arrangements already in full swing to achieve it.

Interest in the Tent's activities is growing to such an extent that the bi-monthly luncheons are now held in the recently opened Crystal Room at the Empress Club, its own premises being too small. Last week nearly 100 Barkers and guests were present.

FOLLOWING the gift last week of a pocket dictionary from C. J. Latta, there came a mysterious package from Bill Fielder, general manager of Associated British-Pathé. I found it to contain a tuning fork, the reason of which was inexplicable until I read Bill's covering note.

Obviously he imagines the superlatives in C. J.'s dictionary would inadequately describe "Happy Go Lovely," which he believes will elicit "pæans of praise" from all beholders

As the notes will be pitched pretty high, he opines, the tuning fork is presented with the idea of enabling me to get in a lot of practice.

TWO packetsful of celebrities were in the luggage of Columbia managing director Max Thorpe when he flew to America last week, taking with him the first completed prints of the special trailer made by GB News at the London preview of "Born Yesterday."

Max believes that this is the first time that any company over here has brought the camera to celebrities in the audience and recorded, by direct sound, their opinions of the film they had just seen. I hear that it was well received by the Columbia chiefs, both in New York and Hollywood. Such a scheme, too, could be an advantage in introducing British stars to transatlantic and foreign audiences, for this particular trailer will eventually be seen wherever "Born Yesterday" goes: and that, I gather, will be almost everywhere.

DESPITE a late start, for which Donald Peers apologised, last Sunday evening's concert, sponsored by the Variety Club of Great Britain in aid of the National Playing Fields Association, continued without a hitch, and provided first-class entertainment to a "sold-out" house at the Commodore, Hammersmith.

It was, incidentally, the culmination of the Peers's tie-up with ABC, which has proved the most successful showmanship effort ever sponsored by the Corporation.

Nine winners from the ABC-Donald Peers "Follow Your Star" contest appeared in the concert, each one being introduced by one of the top-line stars; five of them were selected by public applause to go forward to the final.

During the interval, Admiral Sir William Agnew, general secretary of the NPFA, told the audience of the aims of the NPFA, and thanked those concerned in the evening for their generous help. Among those he particularly singled out were Jack Goodlatte, the Variety Club, Nat Karson, of Empire fame, for producing the show, and the manager and staff of the theatre for their enthusiasm and help.

C. J. Latta, D. J. Goodlatte, Mr. and Mrs. Arthur Abeles, Mr. and Mrs. Carl Stack, Tom O'Brien, MP, W. Cartlidge and Ken Nyman were among those I noticed, and, incidentally, when Tom O'Brien arrived, rather late, he was greeted by Arthur Abeles with the remark: "We can start now."

ATTENDING a meeting last week of the Hyams brothers' luncheon club, a colleague tells me he thought it a pity no exhibitors were present to hear Phil after referring to rental complaints say: "We have had no trouble with exhibitors on terms when we have had a picture that he thinks will take money at the box-office." As an exhibitor-cum-distributor, he should know what he's talking about.

Phil, together with his brother Sid, were the hosts at another of their popular functions which, as usual, attracted all the Fleet Street scribes. This time it preceded the Press show of the Eros film, "Mr. Drake's Duck," the high quality of which has already been pointed out to KINE. readers by "Josh" Billings. An ABC circuit booking also testifies to its box-office credentials.

PRECEDENT has been established by the University of London by accepting a thesis on the kinema for the degree of Doctor of Philosophy. Rachael Low, to whom this honour is extended, has had the text of her three books on the history of the British film accepted as the basis of a thesis for the degree.

Two volumes of this work have already appeared; the third, which deals with the period 1914-1918, will be published by Allen and Unwin in March.

Miss Low was formerly librarian of the British Film Academy, and her exhaustive researches have been described in these pages as having an almost unchallengeable authority.

GLAD to hear from such an old friend as Jimmy McBride, even though it is to correct a wrong impression conveyed by the recent KINE. paragraph which stated that he had won the Ormiston Shield of the CTBF for the second time.

He points out that no one individual can win this trophy, which is awarded to the staff responsible for the best collection. It was, he says, the staff of his theatre, the Tudor, Giffnock, which won the shield: and anyway it was the third year in succession.

Jimmy points out that his staff's efforts were in recognition of two big events of his life—his seventieth birthday in September and the completion in December of his fiftieth year in the trade.

Good luck, Jimmy, and here's to a similar celebration next year of your seventy-first.

THE STROLLER.

IT was a gesture typical of the man that Arthur B. Watts should have signalised the conclusion of his year of office by a tribute, not merely to his colleagues of the General Council, but to every person—including the CEA staff—whom he regarded as having contributed in one way or another to the discharge of the duties of president of the Cinematograph Exhibitors' Association.

The burden of high office in the association can never be a light one, and in Arthur's case possibly it has been doubly onerous. Yet in no respect has he ever shirked responsibilities which he assumed 12 months ago. Mrs. Watts has told me that the longest uninterrupted period that Arthur has been home since March, 1950, is three weeks.

It was this selflessness which provided the theme of the few speeches made at Tuesday's lunch. It was mentioned by Ken Nyman, one of the 12 or so former presidents who were among the guests. It was emphasised by Dave Griffiths, a director of one of Arthur's companies, who spoke feelingly of the honesty, kindliness and consideration which had enabled their host successfully to surmount the many difficulties of his year of office. But I think it was Sir Alexander King who fittingly summed up the wealth of encomiums in the words, "You have done a magnificent job of work. You have the advantage of me—you haven't made a single enemy."

That tribute will be endorsed by everyone who knows him, and there are many for he has long been a stalwart of the association, in the formation of which he took prominent part. The Welshmen had no illusions about his qualifications when they nominated him in 1948, but their decision has been justified by events.

Arthur gave proof of his disinterestedness and his loyalty to the association when he stood down from the presidency in favour of Sir Alex, and it must have been gratifying to both of them that their work in double harness secured at least a modicum of tax relief during Arthur's presidency.

Within a week or so Arthur will be returning to his accountancy business through which he entered exhibition. With him he will carry the wishes of the whole industry that the years to come of himself and Olive Watts will be marked by good health, good luck and good fortune.

ACT Wants Separate Shorts Quota

RISING SCALE PLAN SENT TO B of T

THE Association of Cine and Allied Technicians has made three further comments to the Board of Trade Films Branch concerning the Films Act. Its General Council strongly advocates a separate quota for short films. It recommends 50 per cent. "length for length," rising by stages to 75 per cent. and also that a definite percentage of box-office receipts should be allocated to supporting programmes.

ACT General Council says that the form C return by producers under the Act should be submitted for information to income tax officials.

The letter to the Board refers to renters' quota. It says that in case there may be any misunderstanding of previous ACT proposals, the union wants to make it clear that it does not think renters' quota is a matter for discussion by the Cinematograph Films Council, but should be made a matter for immediate investigation by the Board itself.

AMERICANS REJECT LABOUR PACT

After 3½ years' discussion, IATSE of America has replied to ACT proposals that there should be a reciprocal agreement between the two unions which would also include certain grades of NATKE.

IATSE indicates that it does not think a reciprocal agreement could be worked out, for two main reasons. The first is that there are more Americans coming to work in England than vice-versa. The second is that the original proposals were not limited to groups, so that if a cameraman came to work in Britain, an editor or some other grade could be sent to work in Hollywood.

IATSE suggests that it supports the principle that any American coming to work in Britain should not displace a British studio employee, and, similarly, any British technicians going to work in America should not be allowed to displace any American film workers.

The reply is being fully considered by ACT General Council.

Technicians Seek Party Aid on Crisis

When the London Labour Party Conference is held at the end of March, the ACT will move a resolution urging the executive to meet members of affiliated trade unions to discuss the film production crisis with a view to giving full London Labour Party Executive support to any necessary action.

There will be four ACT delegates at the Conference, at which R. J. Minney will be nominated for the Executive.

KINEMAS NOT LIABLE FOR CARS IN PARKS

But Patrons Must Be Warned

THE CEA has taken counsel's opinion as to whether an exhibitor is liable for the safety of a car left in a kinema park. This action was taken following a recent Court of Appeal decision concerning a hotel.

The counsel's opinion, published this week, says that no exhibitor can be held liable for loss or damage to a car in such a park, whether or not payment for parking is charged. But exhibitors must make it clear to attendants and to the public that tickets are not "safety" vouchers (and should *not* be collected), and that no car keys or other articles should be accepted by attendants to look after while patrons are in the theatre.

Suitable notices should be placed in the park warning users of this, counsel advises.

Unions' New Ideas On Wages Agreement

The Joint Industrial Council was meeting on Wednesday afternoon to resume discussions on a new wage agreement for the three unions concerned—ACT, NATKE and ETU. A few hours before the meeting, the unions submitted alternative proposals to the draft document presented them by the producers some months ago. It was not expected that discussion could proceed far until the producer members had had further time to examine the union proposals.

Apprenticeship Scheme Needed

The CEA was this week discussing an apprenticeship scheme for the whole of the country. Tom O'Brien, general secretary of NATKE, told the KINE. that the exhibitors have already delayed too long in implementing a worthwhile scheme for projection room trainees. He alleged that already exhibitors are losing hundreds of projection-room staff which they cannot replace with new blood because for many years adequate training facilities have not been available.

A KINE. reporter says that it is expected that the whole of the country will adopt a modification of the Scottish training scheme within the next few months.

"Green Grow the Rushes"

George Elvin, secretary of ACT, was asked at his Press conference on Tuesday what was happening to the technicians' film, "Green Grow the Rushes."

Mr. Elvin, in reply to several questions, said that it was subject to the usual procedure which follows a sneak preview. He said it was not accurate to say that the film was being re-edited.

Darlington Quota Case Dismissed

Defence Refers To "War" In Industry

"WAR" in the film industry and attempts to drive small men out of business were referred to by C. A. Hinks, defending in a case at Darlington on Tuesday. He was representing John Weightman, proprietor of the Scala, who had pleaded not guilty to having failed to exhibit the prescribed percentage of British films between October 1, 1948, and September 30, 1949.

The case was dismissed after the Bench had found that his failure to comply with the quota was due to circumstances beyond his control, in that, owing to the character of the films available or the excessive cost of such films, it was not commercially practicable to fulfil that requirement.

Mr. Hinks also referred to a matter which had appeared in a magazine. The magazine had stated that the Board of Trade had made an announcement that they were going to prosecute several kinemas, and the Scala was named as one of them, details being given of the prosecution. "In my submission, that should never have been made. It is most extraordinary in connection with our criminal proceedings in this area and should never have happened," contended Mr. Hinks. He added that the solicitor representing the Board of Trade had promised to take the matter up.

The percentage of British films that should have been shown at the Scala during the period referred to was 45 per cent., but only 13.6 per cent. was shown.

Mr. Weightman had shown 20 British films, and to reach the quota of 45 per cent. he should have shown another 50.

Mr. Hinks said it was lamentable that the Board of Trade should have used its great power to stand behind the renters on this matter.

20th-Fox Pensions Scheme

Spyros P. Skouras, president of 20th Century-Fox, and Murray Silverstone, president of 20th Century-Fox International Corporation, have approved a scheme drawn up by managing director W. J. Kupper whereby employees of the company in Great Britain and Eire will receive a pension at a scale commensurate with their position and length of service on reaching retirement age.

The cost of the scheme, which becomes effective immediately, is entirely borne by the company.

ACT Annual Fixed

Annual general meeting of ACT has been fixed for April 14 and 15 to be held at St. Pancras Town Hall.

F. Gollings, ACT treasurer, who has recently been critically ill, was said this week to be making a steady recovery.

LATE FILM REVIEW

GAMBLING HOUSE

RKO-Radio. American (A). Directed by Ted Tetzlaff. Featuring Victor Mature, Terry Moore and William Bendix. 7,228 feet. Released April 9, 1951.

ROMANTIC crime melodrama set on the borders of gangsterdom. It is about an alien small-time gambler who is welshed by a big-shot racketeer after taking a murder rap, but falls under the influence of a pretty social worker, decides to became a naturalised American and achieves his purposes in circumstances that lead to the timely end of the double-crosser.

Flag-wagging is a trifle blatant and causes it to pull some of its punches, but, despite the impediment, he-men Victor Mature and William Bendix, shrewdly cast as the antagonists, manage to keep its spectacular end up.

Reliable star and title thickear.

FILES FROM SCOTLAND YARD

International. British (U). Directed by Anthony Squire. Featuring Reginald Purdell, Moira Lister and Louise Hampton. 5,124 feet. Release not fixed.

SCRAPPY, "three for the price of one" pseudo-crime melodrama, describing some of the unusual features connected with a murder, suicide and a lovers' quarrel, as recorded in the files of Chief Inspector Gower. Best of the trio is "Interrogation"—a case of divide and conquer. "Lady's Companion" and "The Telephone" are somewhat unpolished and needlessly drawn out. Moira Lister is rather wasted in the latter, while the most convincing character is that of Chief Inspector Gower (Reginald Purdell). "Interrogation," quota and U certificate are its best assets. "Second" for the uncritical.

THE MASK AND THE SWORD

Notice to Exhibitors

IN our review of "The Mask and the Sword," released by International Film Distributors, it was erroneously stated by us that the picture was "skilfully dubbed."

We understand that the picture, trade shown last Tuesday week, was directly recorded in English.

"The Mask and the Sword" was produced in Sweden in three language versions, Swedish, British and French. Viveca Lindfors, the star, appears in the Swedish and British versions.

We regret our error and apologise for any inconvenience that our original statement may have caused.

Bud ABBOTT
Lou COSTELLO

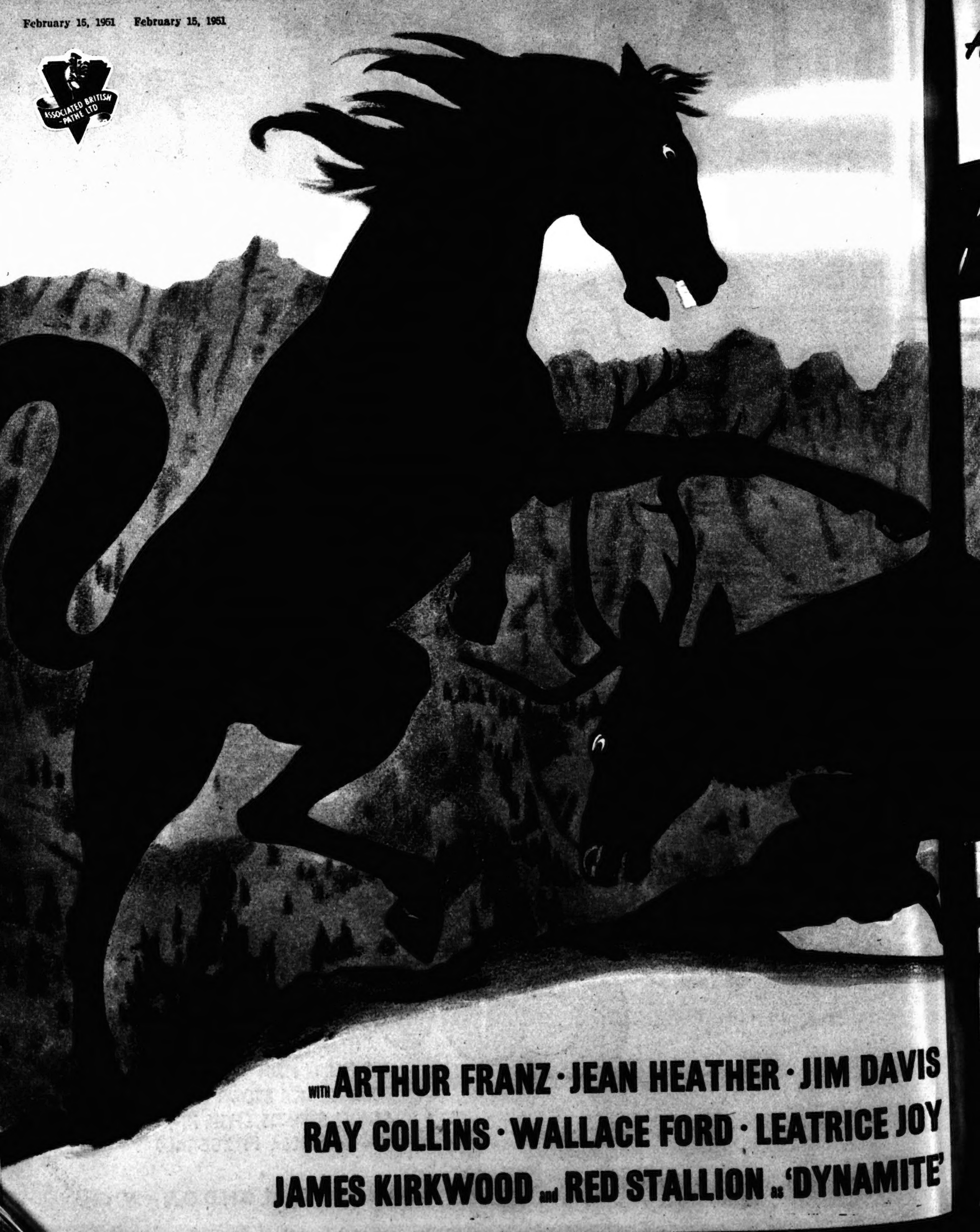
EROS FILMS

IN

"Ride 'em Cowboy"

THE MERRY MACS · DICK FORAN
JOHNNY MACK BROWN · ANNE GWYNNE
SAMUEL S. HINDS · THE HI-HATTERS
and ELLA FITZGERALD

Distributed by EROS FILMS LTD. 111 WARDOUR ST. LONDON W.1


ASSOCIATED BRITISH-PATHE LTD
WITH ARTHUR FRANZ · JEAN HEATHER · JIM DAVIS
RAY COLLINS · WALLACE FORD · LEATRICE JOY
JAMES KIRKWOOD AND RED STALLION AS 'DYNAMITE'

A great Outdoor Spectacle sweeps to the screen!

RED STALLION IN THE ROCKIES

in Glorious CINECOLOR

Provincial Trade Shows

	BIRMINGHAM
Forum	Tues., Feb. 20, at 10.30 a.m.
	CARDIFF
Olympia	Fri., Feb. 23, at 10.30 a.m.
	GLASGOW
Regal	Wed., Feb. 21, at 10.30 a.m.
	LEEDS
Ritz	Thurs., Feb. 22, at 10.30 a.m.
	SHEFFIELD
Cinema Hse.	Thurs., Mar. 1, at 10.40 a.m.
	LIVERPOOL
Forum	Fri., Feb. 23, at 10.30 a.m.
	MANCHESTER
Th. Royal	Thurs., Feb. 22, at 10.45 a.m.
	NEWCASTLE
Haymarket	Tues., Feb. 20, at 10.30 a.m.

Produced by AUBREY SCHENCK

Directed by RALPH MURPHY

Written by TOM REED · Suggested by a

Story by FRANCIS ROSENWALD

An EAGLE LION (HOLLYWOOD STUDIOS) PRODUCTION

DISTRIBUTION BY ASSOCIATED BRITISH-PATHE LTD.

DAVIS
E JOY
MITE'

"See it with Someone You love very much"

SAMUEL GOLDWYN

PRESENTS

OUR VERY OWN

Starring

ANN BLYTH
FARLEY GRANGER
JOAN EVANS

with JANE WYATT

Directed by DAVID MILLER • Written by F. HUGH HERBERT
Director of Photography LEE GARMES, A.S.C.

Distributed by RKO RADIO PICTURES

NATKE SURPRISE

Grading Plans Rejected

Continued from page 8

possible that if the CEA were anxious to retain grading, some of these points could be applied to the original NATKE scheme.

Mr. O'Brien emphasised, however, that the industry was one of the few in the country which failed to pay "the rate for the job." He argued that a grade "A" kinema in Peckham had much higher overheads than a grade "B" kinema in Rochdale—therefore he saw no point in continuing with the grading system.

"If the grading system were stopped," he said, "the union would be prepared to make certain exceptions, such as small kinemas in rural areas which could be subject to special negotiation."

He emphasised that as the CEA had delayed negotiations on regrading for so long it was now impossible to discuss them as a separate item, and if regrading were to be continued it would now have to be worked out in relation to the discussions for a new national agreement.

The union gave six months' notice of the termination of the agreement ten days ago.

Wants £5 a Week

Continued from page 3

hours worked after 1 p.m. on Saturday.

Sickness benefits must be paid like this: full pay for four weeks, half pay for two weeks.

Projectionists in halls which are at present given the "AA" grade must have a 17s. 6d. increase per week and all other projectionists an increase of £1 per week.

Foremen in all kinemas must have a 15s. a week increase.

Male staff in the larger halls must have a £5 a week minimum and a £4 15s. minimum in the smaller halls.

The rates of pay for cashiers must be £4 5s. minimum in the larger halls and £3 15s. in "C" grade and special grade halls.

Usherettes in all halls must have a £3 10s. a week minimum.

Cleaners should be paid 2s. an hour.

Junior employees should be given a 10s. a week increase.

Lunch money at the rate of 5s. per head must be paid to staff which starts duties in the morning.

Eady Grant to Film Academy Opposed

Continued from page 3

not produce films. This point of view is expected to be endorsed by the KRS, say a KINE. reporter.

On Friday, the ASFP will meet short-film producers who are not members to explain to them the scheme for allocation, which, if approved by the Board of Trade, will give short-film makers an allocation based on two and a half times renter's gross.

The British Film Production Fund Board will meet today (Thursday) to discuss routine matters. It will receive a number of reports but will not discuss the sharing arrangements.

During his tour of British branches Manuel Silverstone, vice-president and general sales manager 20th Century-Fox International Corporation, met many exhibitors. Mr. Silverstone is here seen with J. F. Pattinson, director of sales 20th-Fox, and Claude Whincup, the well-known Yorkshire exhibitor. Story of Birmingham visit appears on page 25

ABFD BLUE RIBBON AGREEMENT

BY an agreement just reached, ABFD will, from now onwards, handle and distribute in Britain all films formerly released here through Blue Ribbon.

The pact, which was negotiated by R. P. Baker, managing director of ABFD, is designed to help the distribution of French films here and to gain a wider release for them.

Sid Taylor, ABFD general manager, told the KINE. on Monday that he expected the deal would embrace five or six films a year. All would have English sub-titles.

The KINE. political correspondent points out that the importation of extra French films here could result in the granting of extra visas for dubbing British films in France. The French will give an extra visa for every French film that has 100 bookings here in its original version.

CEA-KRS AGREEMENT ON PLANT POLICY

The CEA and KRS had an all-day session on Friday of last week when representatives of the two associations discussed the Plant Committee recommendations.

Afterwards it was said that both associations were agreed on all matters of policy. A report is being drafted for ratification by both councils.

Before the Board of Trade is given any formal trade comments on the Plant recommendations a meeting will be held with the BFPA and ASFP representatives in an attempt to reach a united trade policy which can be presented jointly to the Board.

A KINE. reporter says that this approach does not include the talks concerning the London release system.

CEA: QUOTA SHOULD BE 25 PER CENT

Continued from page 3

within a few days of a film's release. Exhibitors are more or less obliged to take quota output on a blind-booking basis. A British film should be trade shown not less than six weeks prior to general release.

Renter members of the Films Council should not be, as at present, primarily producers. If any changes are to be made in representation the CEA would ask for additional representatives in accordance with any other changes.

Scottish members want a Films Council for Scotland. There should be no independent members from small bodies "catering for very small sections of our patronage."

The CEA wants the Board to consider the anomalies which arise in many situations where exhibitors have to book subsequent runs often as late as fifth, sixth and seventh.

It is not sure of a precise remedy and asks the Board to use "a measure of discretion."

In some competitive areas first- and second-run kinemas should be treated as competitors for purposes of quota relief.

The Board should have discretion in interpreting the terms "in competition" and "the same locality."

Because of increasing prices, the future limit for theatres claiming exemption should be £125 per week. A marginal system should be introduced to prevent these kinemas being given the full quota as soon as their takings go above £125, which is often followed by an immediate decline in business and a repetition of the exemption.

Renters' quota should be reintroduced.

Many films are turned into first features by producers because it is not economical to make second features. Shorts do not provide wholly satisfactory substitutes. The unit plan has aggravated this position. The CEA wants serious consideration given to the problem of the supporting-programme quota.

It rejects extending quota life for films to six years.

It wants the Board to resist any attempts to prevent the Americans making films in Britain which will count as quota. It does not see any possibility of their numbers being so large that they would damage British producers.

Moorhouse Leaves £63,786

Harry Moorhouse, managing director of the H.D. Moorhouse Circuit, Ltd., a director of the Film Studios (Manchester), who died on November 8, 1950, aged 65 years, left £63,929 gross, £63,786 net value. (Duty paid £24,516.)

From U.S. to You

Br.-Lion Seeking More U.S Films

By Leonard Coulter, The "Kine.'s" New York Correspondent

AS a result of its break with Republic, British Lion distributing organisation has been seeking other U.S products to handle in Britain. It has now closed deals for 12 Monogram westerns and the Italian-made "Fabiola." Morris Helprin, the U.S representative, is still prowling for more.

For the past month Helprin has been in Japan. He discloses that the top grosser there is "Red Shoes," which has set an all-time high. Japanese-made films, however, gross on the average more than twice their Hollywood competitors.

While in Tokyo, Helprin signed a two-year contract for the distribution of Korda and British Lion pictures through a new concern called Towa Films, headed by Nagamasa Kawakita.

Korda's other U.S venture—the recently formed Lopert Film Distributing Co.—plans to release its first pictures in April, "Tales of Hoffmann," "Odette" and "Wooden Horse."

U A Changes Hands Again

Paul V. McNutt, chairman of the board of United Artists, told me this week that arrangements for refinancing the company have at last been completed.

For some weeks negotiations have been proceeding between Mary Pickford and Charles Chaplin and the Arthur Krim-Robert Benjamin group.

Last known offer by Krim and Benjamin was for 50 per cent. of United Artists stock to be assigned to them or their nominees on option: a total of 10,000 shares. At the end of three years they would have the right to purchase the 10,000 shares belonging to Pickford and Chaplin, provided that, at that time, the company had been on a profit-earning basis for a specified period.

Financing was offered by Walter Heller and Co., of Chicago, on the basis of an immediate grant of working capital, a 1,000,000 dollars advance secured by prints and open accounts, and a 2,000,000 dollars contingency fund from which the company could finance independent producers.

ELC-JARO Pact Ended

As predicted some weeks ago, Eagle-Lion Classics and the J. Arthur Rank Organisation have officially terminated their mutual releasing agreement two years before its expiration date.

ELC attributes the cleavage to the sharp diminution in Rank production which is no longer sufficient to satisfy the releasing requirements of both ELC and Universal which, under the agreement, shared the Rank output.

An important part of Rank's production activity consists of pictures produced jointly with American companies. American distribution rights of these go to Rank's producing partner, not to Universal.

ee it with Someone You love very much"

SAMUEL GOLDWYN

PRESENTS

OUR VERY OWN

Starring

ANN BLYTH
FARLEY GRANGER
JOAN EVANS

with JANE WYATT

Directed by DAVID MILLER • Written by F. HUGH HERBERT
Director of Photography LEE GARMES, A.S.C.

Distributed by RKO RADIO PICTURES

NATKE SURPRISE

Grading Plans Rejected

Continued from page 8

possible that if the CEA were anxious to retain grading, some of these points could be applied to the original NATKE scheme.

Mr. O'Brien emphasised, however, that the industry was one of the few in the country which failed to pay "the rate for the job." He argued that a grade "A" kinema in Peckham had much higher overheads than a grade "B" kinema in Rochdale—therefore he saw no point in continuing with the grading system.

"If the grading system were stopped," he said, "the union would be prepared to make certain exceptions, such as small kinemas in rural areas which could be subject to special negotiation."

He emphasised that as the CEA had delayed negotiations on regrading for so long it was now impossible to discuss them as a separate item, and if regrading were to be continued it would now have to be worked out in relation to the discussions for a new national agreement.

The union gave six months' notice of the termination of the agreement ten days ago.

Wants £5 a Week

Continued from page 8

hours worked after 1 p.m. on Saturday.

Sickness benefits must be paid like this: full pay for four weeks, half pay for two weeks.

Projectionists in halls which are at present given the "AA" grade must have a 17s. 6d. increase per week and all other projectionists an increase of £1 per week.

Foremen in all kinemas must have a 15s. a week increase.

Male staff in the larger halls must have a £5 a week minimum and a £4 15s. minimum in the smaller halls.

The rates of pay for cashiers must be £4 5s. minimum in the larger halls and £3 15s. in "C" grade and special grade halls.

Usherettes in all halls must have a £3 10s. a week minimum.

Cleaners should be paid 2s. an hour.

Junior employees should be given a 10s. a week increase.

Lunch money at the rate of 5s. per head must be paid to staff which starts duties in the morning.

Eady Grant to Film Academy Opposed

Continued from page 8

not produce films. This point of view is expected to be endorsed by the KRS, say a KINE. reporter.

On Friday, the ASFP will meet short-film producers who are not members to explain to them the scheme for allocation, which, if approved by the Board of Trade, will give short-film makers an allocation based on two and a half times renter's gross.

The British Film Production Fund Board will meet today (Thursday) to discuss routine matters. It will receive a number of reports but will not discuss the sharing arrangements.

During his tour of British branches Manuel Silverstone, vice-president and general sales manager 20th Century-Fox International Corporation, met many exhibitors. Mr. Silverstone is here seen with J. F. Pattinson, director of sales 20th-Fox, and Claude Whincup, the well-known Yorkshire exhibitor. Story of Birmingham visit appears on page 25

ABFD BLUE RIBBON AGREEMENT

BY an agreement just reached, ABFD will, from now onwards, handle and distribute in Britain all films formerly released here through Blue Ribbon.

The pact, which was negotiated by R. P. Baker, managing director of ABFD, is designed to help the distribution of French films here and to gain a wider release for them.

Sid Taylor, ABFD general manager, told the KINE. on Monday that he expected the deal would embrace five or six films a year. All would have English sub-titles.

The KINE. political correspondent points out that the importation of extra French films here could result in the granting of extra visas for dubbing British films in France. The French will give an extra visa for every French film that has 100 bookings here in its original version.

CEA-KRS AGREEMENT ON PLANT POLICY

The CEA and KRS had an all-day session on Friday of last week when representatives of the two associations discussed the Plant Committee recommendations.

Afterwards it was said that both associations were agreed on all matters of policy. A report is being drafted for ratification by both councils.

Before the Board of Trade is given any formal trade comments on the Plant recommendations a meeting will be held with the BFPA and ASFP representatives in an attempt to reach a united trade policy which can be presented jointly to the Board.

A KINE. reporter says that this approach does not include the talks concerning the London release system.

CEA: QUOTA SHOULD BE 25 PER CENT

Continued from page 8

within a few days of a film's release. Exhibitors are more or less obliged to take quota output on a blind-booking basis. A British film should be trade shown not less than six weeks prior to general release.

Renter members of the Films Council should not be, as at present, primarily producers. If any changes are to be made in representation the CEA would ask for additional representatives in accordance with any other changes.

Scottish members want a Films Council for Scotland. There should be no independent members from small bodies "catering for very small sections of our patronage."

The CEA wants the Board to consider the anomalies which arise in many situations where exhibitors have to book subsequent runs often as late as fifth, sixth and seventh.

It is not sure of a precise remedy and asks the Board to use "a measure of discretion."

In some competitive areas first- and second-run kinemas should be treated as competitors for purposes of quota relief.

The Board should have discretion in interpreting the terms "in competition" and "the same locality."

Because of increasing prices, the future limit for theatres claiming exemption should be £125 per week. A marginal system should be introduced to prevent these kinemas being given the full quota as soon as their takings go above £125, which is often followed by an immediate decline in business and a repetition of the exemption.

Renters' quota should be reintroduced.

Many films are turned into first features by producers because it is not economical to make second features. Shorts do not provide wholly satisfactory substitutes. The unit plan has aggravated this position. The CEA wants serious consideration given to the problem of the supporting-programme quota.

It rejects extending quota life for films to six years.

It wants the Board to resist any attempts to prevent the Americans making films in Britain which will count as quota. It does not see any possibility of their numbers being so large that they would damage British producers.

Moorhouse Leaves £63,786

Harry Moorhouse, managing director of the H.D. Moorhouse Circuit, Ltd., a director of the Film Studios (Manchester), who died on November 8, 1950, aged 65 years, left £63,929 gross, £63,786 net value. (Duty paid £24,516.)

From U.S. to You

Br.-Lion Seeking More U.S Films

By Leonard Coulter, The "Kine.'s" New York Correspondent

AS a result of its break with Republic, British Lion distributing organisation has been seeking other U.S products to handle in Britain. It has now closed deals for 12 Monogram westerns and the Italian-made "Fabiola." Morris Helprin, the U.S representative, is still prowling for more.

For the past month Helprin has been in Japan. He discloses that the top grosser there is "Red Shoes," which has set an all-time high. Japanese-made films, however, gross on the average more than twice their Hollywood competitors.

While in Tokyo, Helprin signed a two-year contract for the distribution of Korda and British Lion pictures through a new concern called Towa Films, headed by Nagamasa Kawakita.

Korda's other U.S venture—the recently formed Lopert Film Distributing Co.—plans to release its first pictures in April, "Tales of Hoffmann," "Odette" and "Wooden Horse."

U A Changes Hands Again

Paul V. McNutt, chairman of the board of United Artists, told me this week that arrangements for refinancing the company have at last been completed.

For some weeks negotiations have been proceeding between Mary Pickford and Charles Chaplin and the Arthur Krim-Robert Benjamin group.

Last known offer by Krim and Benjamin was for 50 per cent. of United Artists stock to be assigned to them or their nominees on option: a total of 10,000 shares. At the end of three years they would have the right to purchase the 10,000 shares belonging to Pickford and Chaplin, provided that, at that time, the company had been on a profit-earning basis for a specified period.

Financing was offered by Walter Heller and Co., of Chicago, on the basis of an immediate grant of working capital, a 1,000,000 dollars advance secured by prints and open accounts, and a 2,000,000 dollars contingency fund from which the company could finance independent producers.

ELC-JARO Pact Ended

As predicted some weeks ago, Eagle-Lion Classics and the J. Arthur Rank Organisation have officially terminated their mutual releasing agreement two years before its expiration date.

ELC attributes the cleavage to the sharp diminution in Rank production which is no longer sufficient to satisfy the releasing requirements of both ELC and Universal which, under the agreement, shared the Rank output.

An important part of Rank's production activity consists of pictures produced jointly with American companies. American distribution rights of these go to Rank's producing partner, not to Universal.

THEY HAVE PRIZE IDEAS FOR "BETTER BUSINESS"

THEY GIVE IT HERE—*The prize-winners in the "Kine."-NSS "Better Business" ideas competition came to London to attend a meeting of the Planning Committee and gave their advice on a number of subjects. The six of them, seated in the back row from right to left: E. Wells, Ron Mellings, R. A. Lee, George Mowforth, Kenneth Bowden and A. J. Brown (who won the first prize). In the front row extreme left is the editor of the "Kine.," A. L. Carter, next to him Ted Hancock, general sales manager of MGM, F. G. Hill, secretary, Columbia, John Ware, publicity manager, 20th Century-Fox, Jock Macgregor, London correspondent of Showmen's Trade Review and Ken Hargreaves, director and secretary of 20th Century-Fox*

AND TAKE IT FROM HERE—*After the presentation (from left to right): A. J. Brown, Ron Mellings, Kenneth Bowden, Arnold Williams, D. E. Griffiths, A. L. Carter, E. Wells, George Mowforth, and R. A. Lee*

Jack Hutchison (left) the "Kine." Showman and "Better Business" liaison officer with Ron Mellings and his fiancee, Arnold Williams, L. Mannix, president, and Sam Butchart, general secretary, SCMA

"Kine."-NSS Contest Presentation

SIX prize-winners of the KINE.-National Screen Service "Better Business," open to every section of the industry, came to London last Wednesday to take part in the discussions of one of the most important meetings of the "Better Business" committee—and to receive their prizes from the chairman of the campaign committee, D. E. Griffiths.

The competition was the first of its kind. It produced so many entries that the judging took over six months to complete. D. E. Griffiths told the winners at a presentation cocktail party after the meeting that at least 25 worthwhile ideas had resulted from the competition and had been brought before the campaign committee.

At the meeting, members of the committee, executives from all sections of the trade, asked the guests many questions.

A. J. Brown, first prize-winner (a cheque for £50), general supervisor of the Jackson Withers circuit, was able to give an outline of how kinemas buy and sell book matches. He thought independent exhibitors would readily accept the idea to buy "Let's Go to the Pictures" book matches at usual trade rates from Bryant and Mays. So the committee is going ahead with that project.

The other five had won prizes of £10 for their contributions. Kenneth Bowden, manager of the Regal, Bolton, and Ron Mellings, assistant manager of the Avion, Aldridge, were both able to comment on the public relations value of asking local newspaper editors to be in the chair at the area committees to be set up to operate the

nation-wide £6,000 showmanship and "Better Business" contest.

One controversial point before the committee was whether or not money should be spent on buying poster boards to give to small exhibitors. And, of course, George Mowforth, publicity manager for Monarch, and R. A. Lee, MGM exploitation manager, were able to give the committee some on-the-spot information about the problems involved.

The other prize-winner was a projectionist, E. Wells, chief at the Gaiety, Southsea. He told the committee it would be an excellent move to ask NATKE to appoint a representative on the area £6,000 contest committees and to have its president at the national judging committee. So the committee endorsed this item on the agenda.

Arnold Williams, managing director of NSS, who offered the prize-money, was joined by A. L. Carter, editor of the KINE., whose Showmanship department ran the contest, at the presentation which followed.

D. E. Griffiths said the contest had been a great success. He was particularly gratified that the KINE. had made it open to all sections of the trade.

Many executives from the trade were present to congratulate the competition winners. Among them (left to right): Ralph S. Bromhead, "Better Business" campaign administrator, Ted Hancock, general sales manager, MGM, and Brig. J. Hayward, assistant secretary of the KRS

First-prize-winner in the "Kine."-NSS contest, A. J. Brown, general supervisor of the Jackson Withers circuit, receives his cheque from D. E. Griffiths, chairman of the "Better Business" Committee. Arnold Williams who offered the prize money is seated between the two

BFPA QUOTA SCHEME

Give B of T Powers to Revoke Licences

"MORE" RELIEF FOR THREE-DAY HALLS

PRODUCERS are "disappointed" at the way many exhibitors not only fail to carry out quota obligations, but by the way the Board of Trade is unable to take quick prosecutions which achieve, on conviction, no more than a £25 fine. This is said in the BFPA memorandum on amendments to the Films Act, outlined in the KINE. on January 11 and published in full this week.

These are the main recommendations:—

Delete the provision requiring exhibitors to comply with their quota obligations separately in each half of a quota period.

Minimum quota percentages should be fixed by the Board of Trade for periods of not less than three years, subject to interim increases on six months' notice if production increases.

Extend the normal quota "life" of a British film from four to six years.

Redefine a first-feature film in a double-feature programme as the one which has the highest rental *and* is the last feature played in the day.

Provide that the prescribed percentage for first features for any kinema (except for those exempt from quota obligations) shall in no case be reduced below two-thirds of the normal percentage fixed in accordance with Section 2.

Provide for suspension as well as revocation of Board of Trade exhibitor's licence and empower the Board of Trade, instead of the courts, to suspend or revoke the licences of an exhibitor convicted of a quota offence.

Relieve the Board of Trade of the necessity to consult the Films Council before issuing certificates of exemption.

Limit the defence available to exhibitors under the Act in respect of alleged quota defaults.

Grant the Board of Trade discretion, in suitable circumstances, in registering certain exceptional films as British films which do not comply with all the requirements of the section. The BFPA has in mind co-production with European companies.

The BFPA document argues that too much relief is given exhibitors from the basic quota. It suggests that the most relief given should be one-third of the total quota. It wants this simplified formula, based on the 30 per cent. quota, to operate.

No. of Theatres in Locality	Quota 6-Day Halls	3-Day Halls
	%	%
1 to 3	30	25
4	27½	22½
over 4	25	20

The BFPA says: "There is a further point concerning a provision introduced into the Act of 1948 which we suggest might with advantage be reconsidered. We doubt whether the division of the quota year into two halves from the point of view of an exhibitor's compliance has produced the advantages which this association hoped for when it recommended this course to the Board of Trade.

"This arrangement undoubtedly interrupts continuity in booking, is inconvenient to exhibitors, and must add to the administrative work of the Board of Trade. We suggest, therefore, that this experiment begun in 1948 might be abandoned whenever an opportunity occurs to introduce amending legislation."

Films Council

Elaborating the proposal that the Board of Trade should have the power to proceed without reference to this body, BFPA says: In our opinion a permanent Government Department is more able to take into account considerations affecting the national interest and the intentions of Parliament than a committee with such a mixed composition as the Cinematograph Films Council."

At the present time the producer representation on the Council was not sufficient to ensure that the recommendations of the Council are such as will ensure that effect would be given to the intentions of Parliament, namely, to secure the exhibition of an adequate proportion of British films.

"We further suggest that, in order to widen the scope of the group of independent members of the Council, it would be desirable for the President of the Board of Trade to obtain suggestions for independent appointments to the council from such bodies as, for example, the Arts Council, the British Film Academy, the British Film Institute, and British Actors Equity Association. We also recommend that among the independent members there should always be included two Members of Parliament.

NO INCOME TAX FOR "MAGIC BOX"

Sir Henry Tells of Festival Plans

A STATEMENT concerning the allocation of money under the Eady scheme was made by Sir Henry French, director-general of the BFPA, at his monthly Press conference last week. His remarks confirmed the exclusive report on the operation of the scheme, and the allocation of up to 5 per cent. for children's film production, which appeared in the KINE. last week.

Sir Henry referred to reports in the trade Press about a resolution that an independent wished to move at the meeting last week of non-BFPA members to whom the proposed share-out scheme was explained. He said that no resolution could be accepted because the trade associations had been given the authority to create the scheme.

Sir Henry was asked how many people attended. He said that 48 invitations had been sent out. There were 22 independent producers at the meeting. They were actively engaged in producing films. He said the BFPA membership was 43.

Referring to the scheme to promote the production of children's films, he said that a committee of representatives of the trade associations had already met to discuss the matter. Some body would be created to administer the production of these films.

L. G. Parker, secretary of the ASFP, attended the Press conference as an observer.

Later in the conference one reporter asked Sir Henry if a report in a British trade paper which said that Festival Film Productions would try to achieve entertainments tax exemption for the showing of "The Magic Box" was accurate.

Sir Henry indicated that it was.

The story was an exclusive KINE. *report on the production of the Festival film on the life of William Friese-Greene.*—ED.

Sir Henry went on to say that the company also hoped to get exemption from income tax. He admitted that the ET matter was a tricky one. He refused to answer the KINE. query: "Have you had talks with Customs and Excise officials yet?"

Sir Henry referred to another point in the KINE. story when he told the conference that the Festival Film Productions company would make further films if the release of the present one goes according to plan.

He added that there will have to be joint talks with the CEA and KRS to discuss arrangements for the ET free release of the film later this year.

German Market

He told the meeting that he did not know how much money was involved in the current negotiations for the remittance of British earnings from Germany.

Other points from the BFPA executive meeting of last week:—

An application for membership from Exclusive Films (J. Carreras) was unanimously accepted.

A report was made on preliminary examination given by the personnel committee to the effect of "Z" reserve call-up on studio personnel. It was agreed that further information should be sought urgently. A sub-committee consisting of the director-general, L. F. Baker, H. G. Boxall and Vaughan Dean was set up to deal with any problems which might arise.

S. & E. LANCS.

Collective Action Against Licensing Regulations

PROPOSALS for regional licensing regulations, drafted by the Lancashire County Council and submitted to local licensing committees, are causing concern to exhibitors in the county areas. The four Lancashire CEA branches may decide to deal with the matter collectively.

At the meeting of the committee of the South and East Lancashire branch at Manchester on Friday, a letter was read from T. E. Robinson, secretary of the Manchester and Salford branch, stating that several of the clerks to justices were arranging to postpone the adoption of these licensing regulations for varying periods, the shortest being one month, which was the decision of Ashton-under-Lyne.

"As a representative committee will probably have to wait on the Lancashire County Council before March 7, and the General Council meeting is so close, I would suggest," wrote Robinson, "that delegates from the four Lancashire branches have a short meeting in London at a convenient time between the various London activities."

Rubber Stampers

Coun. ARTHUR PEEL said his company objected to the clauses relating to ventilation and the conditions attaching to firemen on duty. Small kinemas would not be able to comply with the proposals. If the various benches of magistrates accepted the Lancashire County Council proposals they would become merely rubber-stamping authorities. Accrington magistrates deferred a decision for a month. For 33 years the Accrington licence had included the following most important clause:

The Licensing Authority reserves the power in any case to dispense with or modify any of these conditions and retrictions or to make any other conditions or regulations if satisfied that the safety of the public, including persons engaged at the premises so licensed, is sufficiently safeguarded, and the Licensing Authority may make such additional conditions and restrictions as it may deem to meet the circumstances of any particular case.

"Wind-up"

"A certain amount of 'wind-up' has been engendered in various small places as the result of the announcement of these regulations," exclaimed the CHAIRMAN. The adoption and enforcement of the regulations as they now stood would make it extremely difficult for a lot of small people to carry on their businesses. Local authorities ought to reserve the right to dispense with, or give dispensations from, such of the conditions as they considered were unreasonable to apply.

Burnley's 88 Regulations

A Burnley exhibitor said local exhibitors were confronted with a set of 88 regulations. They had held a meeting and sent their comments to the deputy town clerk, from whom a reply was now awaited. There were objections in respect of: SO returns and the proposal that the borough treasurer should have authority to inspect exhibitors' books; ceilings inspections; notification to Chief Constables of films to be shown; theatre lighting systems.

The meeting endorsed the proposal that the four Lancashire CEA branches should make a joint approach to the Lancashire County Council.

Children's Club Competitions

The committee had before it a report that the Watch Committee in a certain town had granted an application for a children's kinema club to take part in a national road safety competition, sponsored by a firm of bicycle manufacturers in conjunction with CMA Children's Clubs. Two bicycles would be given as prizes at each kinema.

It was decided to send a resolution to the CEA deprecating such competitions as they seemed to conflict with the terms of the general licence which provided that inducements must not be offered to get children to attend kinemas.

Olivier Said Plenty

"I see that Sir Laurence Olivier has written to the 'Kine.' that he has nothing to add to, or subtract from, his much-publicised statements," said the chairman.

Replied a member: I think he has said plenty. It seems that a lot of people are not going to see the Laurence Olivier films. That is our complaint, too.

For the Diary

The meeting accepted the suggestion of the CHAIRMAN that the committee meeting dates should be fixed for the whole of the year. They are: March 9, April 6 (also quarterly general meeting), May 25, July 6 (also quarterly general meeting), September 7, October 5 (also quarterly general meeting), November 9 and December 7.

Appointments

Manchester District Committee CTBF: Coun. A. Peel and J. Mather.

Quota Committee: J. Killeya, F. Dawson, Coun. W. Woolstencroft, J. Brearley.

Conciliation Committee: J. Killeya, F. Dawson, J. Mather, H. Hoyle and W Rodgers.

Delegate to General Purposes Committee: J. Killeya (deputy J. Mather).

FENTON QUOTA FINES

Pleading guilty at Fenton (Stoke-on-Trent) Stipendiary Court on Wednesday of last week to summonses for failing to exhibit the prescribed quota of British films during the period October 1, 1948, to September 30, 1949, the Fenton Picture Palace, (Ltd., Plaza, Fenton, and the B.H.D. Theatres, Ltd., Royal, Fenton, were each fined £25 with £5 5s. costs.

Prosecuting for the Board of Trade, A. F. M. Trom said that 45 per cent. British films should have been shown at both kinemas as first pictures during the period in question. The Plaza exhibited only 30 per cent. (28 films) and the Royal 26.4 per cent. (30 films).

E. F. Pinkney, defending, said that the showing of some British films was extremely uneconomical because they had been shown earlier by competitors in the area. The Board of Trade had refused relief to both companies on the grounds that both Longton and Stoke, half a mile away, were outside their area, but, said Mr. Pinkney, the people did go from Fenton to those areas.

Mr. Pinkney said that while there were only 62 British films available during the period—and many of them having been in the district before—the number of American films available was unlimited

Theatre Wants Sunday Films

The County Licensing Justices at Lichfield have adjourned until March 7 applications on behalf of the Garrick Theatre, Lichfield, for a kinema licence and Sunday opening.

It was stated that it was desired to show films on Sunday nights to help towards the running of the theatre, which was very expensive.

Just after signing a long-term contract with MGM, singer Ezio Pinza entertains studio chief Louis B. Mayer with a song. Ezio Pinza appears in MR. IMPERIUM

LANCS KINEMA MUST CLOSE

BECAUSE it does not comply with the new safety regulations, the New Empire, Farnworth, Lancs, will have to close down, the Bolton County Licensing Justices having refused to renew the licence.

W. E. Dowler, licensee of the kinema, states that his company had spent over £100 on plans for alterations and improvements. Although Farnworth Council, which owns the building, had agreed to grant the lease for a further 20 years, the sanction of the Ministry of Health for the alterations had not yet been received. His company could not be expected to spend up to £10,000 on the kinema when they had only twelve months to run on the present lease.

Earl Mountbatten to Present Academy Awards

Vice-Admiral Earl Mountbatten will present the British Film Academy's annual awards from the stage of the Odeon, Leicester Square, during the première of Sir Michael Balcon's new Ealing production, "Pool of London," on Thursday, February 22.

It is a particularly happy coincidence that Earl Mountbatten is to present the awards, for the Academy's present chairman is producer Ronald Neame, who, as cameraman, filmed the wartime story of Lord Mountbatten's famous destroyer, HMS *Kelly*—"In Which We Serve."

As in previous years, the results of the Academy members' secret ballot will not be known until "the night," when the auditors' sealed envelopes are opened.

Batley Town Council having turned down a request for Sunday opening of kinemas, the Sunday Cinemas Association has obtained 3,200 signatures in support.

Leeds Watch Committee has declined to allow the Danish film, "We Want A Child," to be shown in public in the city.

Financial Facts

MOSS' SHARE BONUS: ILFORD PROFITS UP

By V. J. Burtt, The "Kine." City Editor

DIRECTORS of Moss Empires are creating 139,000 new ordinary shares and are capitalising £43,040 of their capital reserves for distribution among ordinary shareholders in the proportion of one fully paid £1 ordinary share for every £20 ordinary stock now held.

Subsequently the new shares will be converted into stock. They will rank equally with the existing ordinary stock.

Less to Share

The board of Kinemas, Ltd., has declared an interim dividend of 5 per cent. in lieu of a final dividend for the year ended December 31 last. This makes a total of 10 per cent. for the year, compared with 12½ per cent.

The profit, subject to audit, totalled £42,600 (£49,723). Taxation is estimated at £5,820.

Dividend Plus

Chairman James P. Phillips, who last year talked of shrinking profit margins for 1950, and the exhaustion of possibilities of obtaining higher output from existing plant, must have been confounded by the results of his company, Ilford, Ltd., for the year to October 31 last. Dividend is maintained at 25 per cent. and there is an additional bonus of 5 per cent., making 30 per cent., compared with a total payment of 25 per cent. for the previous year.

After charging taxation of £645,075—nearly £100,000 higher—the net profit comes out at £406,876 (£312,388).

Transfer to general reserve is £200,000 (£150,000) and the increased dividend takes £178,000 (£155,833).

It is fairly obvious that the employment of the additional £1,000,000 of new money raised 18 months ago has contributed to the results.

U-I Position

Universal Pictures Co., Inc., for the year ended October 28, 1950, showed a consolidated profit after federal income taxes of 1,355,886 dollars, equivalent, after dividends on the preferred stock, to 1.14 dollars per share on the 960,498 shares of outstanding common stock. This compares with a loss of 1,125,851 dollars for the year ended October 29, 1949.

The consolidated profit before federal taxes amounted to $2,305,886, representing an improvement of $3,431,737 over the previous year.

In his statement to the company's stockholders, N. J. Blumberg, president, declared: "The studio has continued to operate under the policy changes inaugurated several years ago which resulted in substantially reducing the cost of our pictures and at the same time has maintained its standard of quality and box-office values.

"In view of the immediate prospect of a large defence programme, which our Government is now undertaking, it is more than likely that our economy will continue to expand."

l Facts

SHARE BONUS: D PROFITS UP

Burtt, The "Kine.s"
City Editor

TORS of Moss Empires creating 139,000 new shares and are capitalis- of their capital reserves bution among ordinary ers in the proportion of paid £1 ordinary share £20 ordinary stock now

iently the new shares will ted into stock. They will ially with the existing stock.

Share

ard of Kinemas, Ltd., has an interim dividend of 5 in lieu of a final dividend year ended December 31 is makes a total of 10 per the year, compared with ent.

profit, subject to audit, £42,600 (£49,723). Taxation ted at £5,820.

d Plus

an James P. Phillips, who talked of shrinking profit for 1950, and the exhaus- possibilities of obtaining utput from existing plant, ve been confounded by the of his company, Ilford, the year to October 31 last. d is maintained at 25 per nd there is an additional f 5 per cent., making 30 per ompared with a total pay- f 25 per cent. for the pre- ear.

charging taxation of —nearly £100,000 higher— profit comes out at £406,876 8).

fer to general reserve is (£150,000) and the increased d takes £178,000 (£155,833).

fairly obvious that the ment of the additional 00 of new money raised 18 ago has contributed to the

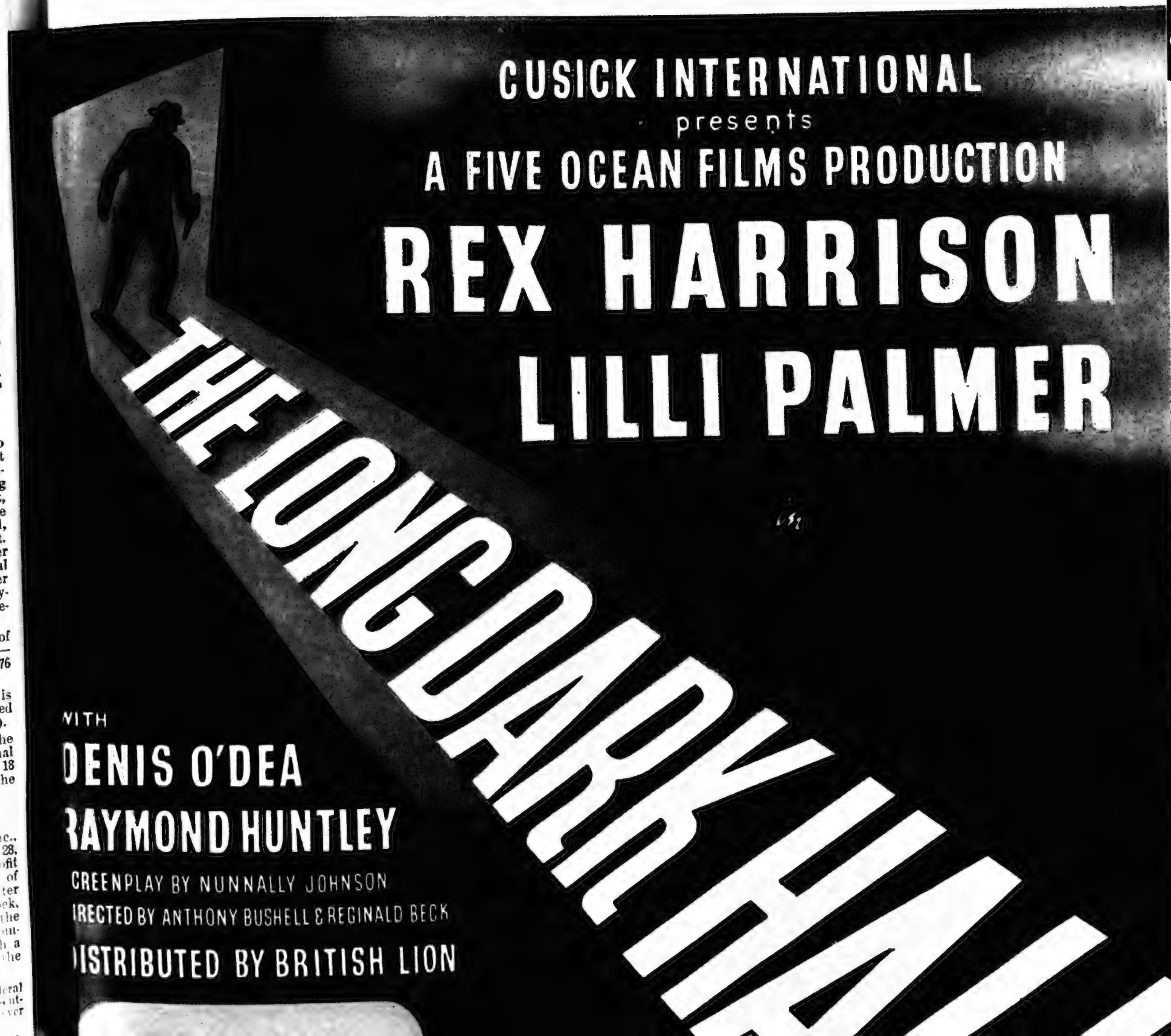
osition

ersal Pictures Co., Inc., e year ended October 28, howed a consolidated profit federal income taxes of 6 dollars, equivalent, after nds on the preferred stock, dollars per share on the shares of outstanding com- tock. This compares with a f 1,125,851 dollars for the nded October 29, 1949.

consolidated profit before federal mounted to $2,305,886, repres nt- improvement of $3,431,737 over

PROVINCIAL TRADE SHOWS.

CARDIFF - - Capitol, Fri., Feb. 16, 10.30 a.m.
GLASGOW - - Gaumont, Fri., Feb. 16, 10.30 a.m.
LEEDS - - - Odeon, Tues., Feb. 20, 10.30 a.m.
BIRMINGHAM West End, Tues., Feb. 20, 10.30 a.m.
SHEFFIELD - - Hippodrome, Wed., Feb. 21, 10.30 a.m.



THE RENOWN — KINE. WEEKLY SHOWMANSHIP CONTEST FILM PAYS HANDSOME DIVIDENDS!

IN ONE WEEK
OVER

22,000

PAID ADMISSIONS FOR

★"HER FAVOURITE HUSBAND"

AT THE
GAUMONT, SHEFFIELD

★ THE SHOWMAN'S PICTURE

BOOK IT — AND BOOST IT!

RENOWN PICTURES CORPORATION LTD.
54-58 WARDOUR STREET, LONDON, W.1.
Tel.: GERRARD 5701-5
Grams: RENOWNPIC, LESQUARE, LONDON

Your Films

On These Pages is News from Renters Concerning Product and Sales Personalities

AVOIDING TRADE SHOW CLASHES— After much ink has been spilled over the trade show clashes, one firm has at last decided to do something about it, and that's Warner Brothers. Its astute managing director, Arthur Abeles, has fixed the dates and the times of the London and provincial trade shows of its eagerly awaited all-star Technicolor British film, "Captain Horatio Hornblower, RN," sufficiently far ahead to prevent clashing. The London show is at the Palace Theatre, on April 17, at 2.30, while the Glasgow première is set at the Regal for 10.30.

The KRS puts out a weekly trade show list, and I hope that it will pencil in these important dates straight away and see that they are kept clear. If other renters play their parts—and I know exhibitors will—Warner's will get the clear run their opus deserves, and the first important step—advance booking—to end the trade show confusion will have been made. Good luck, Warner's, may your example be followed.

Now that "Cinderella" (RKO-Radio) has been displaced at the Prince of Wales Theatre by "Mr. Drake's Duck" (Eros-British), "Samson and Delilah" (Paramount) is the sole survivor of the West End Christmas releases, and, apparently, it's still going strong at the Carlton, Haymarket. "All About Eve" (20th Century-Fox) returns to Town at the New Gallery (today, February 15). "Kim" (MGM) continues to pack 'em in at the Empire, and "The Dark Man" and "The Kansas Raiders" (GFD) double bill is doing well at the Odeon, Marble Arch. The new arrival is Independent's "Pandora and the Flying Dutchman" (British Lion-British). This novel and engrossing film opened to terrific business at the Odeon, Leicester Square, and has confounded most of the critics. The Corporation also trade showed two other first-class British films. "The Late Edwina Black" and "I'll Get You For This," reviewed in this issue. Independent is obviously going places and it is good to see John Woolf following in the footsteps of his shrewd and showmanlike father.

Of the general releases, "All About Eve" (20th Century-Fox), and "Mystery Submarine" and "Desert Hawk," another GFD double bill, are still out on their own. "Harvey" (GFD) and "The Glass Menagerie" (Warner) got well off the mark, but it's too early to quote figures.

John Bilings

Bette Davis and David Brian in BEYOND THE FOREST, which Warner Bros. will trade show at Studio One at 10.30 a.m. on Thursday, February 22. Joseph Cotten and Ruth Roman are other stars

PRE-RELEASES AND RELEASE DATES

★ "THE 13th Letter" (20th Century-Fox starred showmanship film for February), drama co-starring Charles Boyer, Linda Darnell, Michael Rennie and Constance Smith, starts its West End pre-release at the Odeon, Marble Arch, W.1, today (Thursday).

The film, produced and directed by Otto Preminger, was entirely made in Canada and tells of a poison-pen campaign accusing a young doctor of carrying on a love affair with the attractive wife of a middle-aged colleague.

20th Century-Fox will generally release, "I'll Get By," Technicolor musical, on Monday (February 19). June Haver, William Lundigan, Dennis Day, Gloria De Haven and Harry James head the cast in this story of a song-plugger who sets up business as a publisher. There are fifteen song hits in the film, a novel feature of which is the appearance of Jeanne Crain, Dan Dailey, Victor Mature and Reginald Gardiner as guest stars.

Also released on Monday is "The Man Who Cheated Himself," drama of a police officer who tries to cover up for the girl he loves, who has killed her husband. It co-stars Lee J. Cobb, Jane Wyatt and John Dall.

Darryl F. Zanuck's satire of the theatre, "All About Eve" (20th Century-Fox), after a record-breaking eight weeks' pre-release at the Gaumont, Haymarket, S.W.1, and three weeks on general release, returns to the West End today (Thursday, February 15), when it opens for an indefinite run at the New Gallery, Regent Street, W.1.

* * *

AB-Pathé has set today (Thursday) for the West End pre-release of the Michael Denison-Dulcie Gray picture, "The Franchise Affair," at the Warner Theatre, Leicester Square, W.C.2.

Dulcie plays a genteel woman accused of a brutal crime, and Michael, a country-town solicitor, called in to fight her case. Marjorie Fielding, Athene Seyler, Anthony Nicholls, Hy Hazel, John Bailey and Ann Stephens are in support.

* * *

In the provinces there have been big queues and top receipts for RKO-Radio's double programme, "Walk Softly, Stranger" and "The Secret Fury." The films opened their key provincial runs on February 5, a week before London general release.

These two productions are now having a successful run at the Odeon, Tottenham Court Road, W.1, and the Metropole, Victoria, S.W.1.

* * *

"The Jolson Story," Columbia's record-breaking musical in Technicolor, co-starring Larry Parks and Evelyn Keyes, is playing again to top box-office business throughout the world. At the New Gallery, Regent Street, W.1, prior to general release, it is actually outgrossing the huge première run figures! Meantime, at Tokyo's Turaku-Za Theatre, "The Jolson Story" is proving equally popular with Japanese audiences.

Columbia's latest David Harding drama, "Counterspy Meets Scotland Yard," has been well received on metropolitan pre-release at the Dominion, Tottenham Court Road, W.1, and the New Victoria, S.W.1, where it is playing with MGM's "To Please a Lady."

With "Last of the Buccaneers" at the London Pavilion, Piccadilly, W.1, last Thursday, Columbia also opened a Gene Autry western. "Riders in the Sky," which has been developed from the hit tune of the same name.

* * *

"The Breaking Point," Warner's adventure drama, starring John Garfield and Patricia Neal, is to be generally released on March 12, instead of April 9, as previously announced. "The Lady Takes a Sailor," comedy starring Jane Wyman and Dennis Morgan, will also be released on the earlier date.

Warner's is now revising arrangements made with the BBC to give the picture an "airing" early in March instead of in April as originally planned.

"The Breaking Point" has been entered in the competition at the Uruguayan Film Festival, taking place at Punta del Este from February 15 to March 5. This is the first film festival ever to be held in Latin America.

* * *

The Romulus production, "Pandora and the Flying Dutchman," will be shown in the *Queen Mary*, commencing March 22, and in the *Queen Elizabeth*, commencing March 29. Distribution for this picture is controlled by Independent Film Distributors in association with British Lion.

"Hornblower" Premiere Committee

The first meeting of the committee formed to make arrangements for the Royal world premiere at the Warner Theatre, W.C.2, on April 12, of Warner's Technicolor production, "Captain Horatio Hornblower, RN," was held last Thursday, aboard HQS *Wellington*, moored off Victoria Embankment, London.

Lady Rupert Nevill was chairman of the first committee meeting and those present included Mrs. Attlee, wife of the Prime Minister.

Di

QUALITY PLUS SHOWMANSHIP FOR SUCCESS

—Spyros Skouras

THE responsibility towards pictures and audiences that is shared by producers and showmen was stressed by president Spyros P. Skouras to a meeting of 20th Century-Fox executives in New York, just before he left for his present tour of Europe.

Mr. Skouras pointed out that 20th Century-Fox is determined to maintain its production momentum to cater to the world-wide audiences who demand fine entertainment, and, in spite of the vicissitudes of present-day conditions, the motion picture industry and 20th Century-Fox in particular could look forward to this year as one that would prove to be an era of greater selling and greater showmanship.

Basic Merchandise

"Twentieth Century-Fox product is the fundamental merchandise of a majority of theatres throughout the world today," he said. "Upon its quality, which is reflected in ticket-buying, depends in a large measure their success or failure." He further implied that, in recognising its obligation to exhibitors everywhere 20th Century-Fox was reaffirming its policy of producing only first-class entertainment.

He also stressed the point that fine pictures imposed upon the showman the responsibility of developing new ideas and creating greater good will, in both the pre-selling and merchandising of all product. Progress in showmanship should keep pace with progress in production of better and more important motion pictures for audiences in all corners of the globe.

Mr. Skouras discussed at length several of the new 20th Century-Fox pictures he had viewed during his visit to the studios.

Among the pictures recently completed in Hollywood were:—

"I Can Get It for You Wholesale," which stars Susan Hayward as a scheming woman who uses her beauty at the expense of heart to climb to the top of the style-making business, Dan Dailey, in his first dramatic rôle, George Sanders (of "Eve" fame) and Sam Jaffe.

"Half Angel," starring Loretta Young and Joseph Cotten, a Technicolor comedy about a sleepwalker who reveals the dual nature of her personality.

Golfer's Life

"Follow the Sun" is the story of Ben Hogan, one of the world's greatest golfers, played by Glenn Ford, and his wife, Valerie, played by Anne Baxter. Although golf plays a necessary and interesting part, it is only incidental to the story.

"On the Riviera" shows Danny Kaye in an amusing musical with Gene Tierney and Corinne Calvet.

"Take Care of My Little Girl" deals with the social implications of sororities based on their snobbery. Jeanne Crain is supported by a score of youthful talent, and Dale Robertson, recently signed to a long-term contract with 20th Century-Fox, plays the romantic lead.

"U.S.S. Teakettle," is an entertaining Service picture. It stars Gary Cooper with Millard Mitchell, Eddie Albert and Jane Greer.

"Bird of Paradise" has, with the exception of the stars, a cast completely Polynesian, and the modes and taboos of the natives as well as the poetry of their life and their primitive music have been preserved in the interests of authenticity. The five stars are Louis Jourdan, Debra Paget, Jeff Chandler, Maurice Schwartz and Everett Sloan.

At the reception following British Lion's Manchester trade show of PANDORA AND THE FLYING DUTCHMAN. Left to right: S. H. Higginbotham and A. Mellor, Macclesfield; T. Colgan, Manchester; John Woolf, managing director, Independent Films; Leon Brown, British Lion; Mr. Stansby Cheshire; Mario Cabre (who plays in the film); L. Alexander, British Lion; Mr. Hurst, Cheshire; S. Morley, British Lion Manchester branch manager; Arthur Banks, booking manager Curzon Cinemas

WALD-KRASNA'S DOZEN FOR RKO-RADIO

TWELVE screenplays have now been completed towards the five years' contract for 60 pictures that Jerry Wald and Norman Krasna have with RKO-Radio.

Starting dates have been fixed for "Strike a Match" and "The Blue Veil."

"Strike a Match," a love story expressing the anxiety, romance and humour of our time, starts production on March 1 with Harriet Parsons producing and Mark Robson directing.

"The Blue Veil," drama of a self-sacrificing woman, starts on March 15. Jane Wyman stars. Raymond Hakim is associate producer and Curtis Bernhardt directs.

Others, on which scripts are completed, include:—

"Behave Yourself," an original screenplay by George Beck, which he will also direct; "The Harder They Fall," film adaptation by Alfred Hayes of Budd Schulberg's best-seller about the rise and fall of a heavyweight champion; "Size 12," story of the American fashion industry, which Jerome Weidman has scripted for Harriet Parsons as producer; "I Married a Woman," a marital comedy, from his own original story by Goodman Ace, U.S radio comedy writer and author of "The Big Show"; "Cowpoke," a super-western, scripted by David Dortort and Claude Stanush from their original story, and directed by Robert Parrish; "Girls Wanted," a story about dance hall hostesses, by Lloyd Shearer from an original by Marva and Lloyd Shearer, for Mark Daniels to produce; "The U.S.O Story," Technicolor extravaganza by Frederick Hazlitt Brennan, Busby Berkeley directing and Stanley Rubin producing; "Clash By Night," Alfred Hayes' screen adaptation of Clifford Odets' Broadway play, starring Joan Crawford, in a triangle story of a man betrayed by his wife and best friend; "Exclusive Model," which Harriet Parsons also will produce, written for the screen by Ketti Prings from her own original story, a drama of high fashion, involving Parisian models; and "All the Beautiful Girls," story of the problems that go into making a musical film. It is being written by Lewis Meltzer.

Bogart-Bacall Team Again for Columbia

HUMPHREY BOGART and Lauren Bacall will be teamed together for Columbia in Bogart's own company, Santana, which has bought an original story, "Canela," by Vincent Evans, in which the pair will star. This is due to go before the cameras later in the year at Columbia, with Robert Lord producing. It is a tale of a modern adventurer.

"The Big Gusher," which will co-star Wayne Morris and Preston Foster, is to be directed by Abby Berlin. Producer Wallace MacDonald plans to put this oilfield drama before the cameras on February 20.

Broderick Crawford is starred as a police detective, forced to go "underground" to track a killer, in the drama of the New York waterfront, "Remember That Face," which has just gone before the cameras, with Jerry Bresler producing and Robert Parrish directing. A newcomer from TV, Betty Buehler, will have the feminine lead.

Producer Harold Hecht has sent out a location advance unit to Palm Springs to set up headquarters for troupes which are to commence Technicolor photography on Burt Lancaster's "Ten Tall Men."

Jody Lawrance will make her film début opposite John Derek in the Technicolor drama of the Italo-Austrian War of 1848, "Mask of the Avenger."

EROS HAS TWO COMEDY RELEASES

Comedy is the keynote of two releases from Eros. In the reissue of "Ride 'Em Cowboy" (reviewed on page 25), Abbott and Costello go West and their crazy antics are interspersed by musical numbers from the Merry Macs and the Hi-Hatters, and there are also rodeo spectacles and Indian riots.

The Hal Roach comedy, "Curley," in Cinecolor (reviewed February 8), introduces a new boy actor, Larry Olsen, and the story concerns a juvenile gang who, believing that their new teacher is a crotchety old lady, plan a series of devastating tricks to remove her, only to find that she is young and beautiful.

Two other re-releases from Eros are "Nightmare" (trade shown February 14), an espionage thriller, starring Brian Donlevy and Diana Barrymore, and "The Devil's Pipeline," an oil-drilling melodrama, starring Richard Arlen and Andy Devine, which will be trade shown at the Hammer Theatre, Wardour Street, W.1, tomorrow (Friday) at 10.45 a.m.

REPUBLIC'S BIG PLAN FOR 1951

Most Comprehensive Programme Yet

REPUBLIC plans the most comprehensive production programme in its history during 1951, according to Herbert J. Yates, the company's president.

"With the present high quality of product, we believe people are finding their way back to the theatres with the realisation that motion pictures are and always will be their cheapest and best form of entertainment," said Mr. Yates.

Leading the Republic schedule is "Fighting U.S Coast Guard," starring Brian Donlevy, Forrest Tucker and Ella Raines, now in production. It is being filmed with the full co-operation of the U.S Coast Guard, Navy and Marine Corps. Joseph Kane is associate producer-director.

Next on the calendar is "Wings Across the Pacific," story of the B-29s. Richard Tregaskis, author of "Guadalcanal Diary," has written the screenplay. Allan Dwan is associate producer-director.

"Hoodlum Empire" is based on a series of crime exposés written by U.S reporter, Bob Considine.

The courageous efforts of the United Nations' Forces in Korea will be dramatised in "Outpost in Hell."

In addition, Republic will be kept busy with new releases, featuring Roy Rogers, Rex Allen, Judy Canova and Allan "Rocky" Lane.

AB-PATHE IS HAPPY ALL THE WAY

"I have never had such complete confidence in a picture's box-office merits as I have in 'Happy-Go-Lovely,'" said W. A. Fielder, general manager of AB-Pathé, when he announced that this musical in Technicolor is to be shown to the trade on March 1.

The fixing of the "Happy-Go-Lovely" trade show so early as March 1 is one indication of AB-Pathé's plans to give this production a prolonged and intensive build-up.

The London première will not be held until June, and general release has been fixed as far ahead as September.

Publicity director Jack Griggs says the company has some first-rate ideas to help the enterprising independent exhibitor to sell the picture, and that a big exploitation campaign has been arranged.

The picture stars Vera-Ellen, Cesar Romero and David Niven, and the British support includes Bobby Howes and Sandra Dorne.

Wide U.S. distribution for "Happy-Go-Lovely" is assured under a distribution deal arranged with an American group headed by N. Peter Rathvon, former head of RKO-Radio.

Warner's Dancing Stars in Colour

LeRoy Prinz is to be dance director on Warner's Technicolor musical, "Painting the Clouds with Sunshine," starring Dennis Morgan, Virginia Mayo, Lucille Norman, Gene Nelson, and S. Z. Sakall. Currently, Prinz is looking after the dance numbers for "On Moonlight Bay," starring Doris Day and Gordon MacRae.

Robert Sisk will begin his new producer contract at Warner's by preparing "Sam Houston."

Colour Pictures in AB-Pathe's Spring Trade Show Programme

MORE ABOUT "BOMBA" AND "RED STALLION"

AMONG the eight pictures that form the AB-Pathé trade show group for February and early March are a successor to "Red Stallion" and a new "Bomba, the Jungle Boy" picture.

The latter has been particularly welcomed by sales manager Chick Ellis in view of the success of the original "Bomba" series. Two of the eight are in colour.

"Red Stallion in the Rockies," shown yesterday (Wednesday), features again the "wonder horse" already established in box-office favour and has the added attraction of Cinecolor.

In "Bomba on Panther Island," Johnny Sheffield again stars as "Bomba" for Monogram. Directed by Ford Beebe and produced by Walter Mirisch, the story sees "Bomba," a white orphaned boy left to his own devices in the heart of Africa, engaged to track down a man-killing panther that is causing great havoc around a settler's camp. Allene Roberts and Lita Baron are the feminine leads.

Cinecolor again adds lustre to "The Fighting Redhead," a fast-moving Eagle Lion western. Star of the film is Jim Bannon as "Red Ryder," who this time struggles to clear his friend's daughter of a phoney murder charge. Emmett Lynn and Little Brown Jug lead the supporting cast, which includes Peggy Stewart and Marin Sais.

The fairground provides the setting for "Sideshow," drama from Monogram, which William F. Broidy produced and Jean Yarbrough directed. Don McGuire and Tracy Roberts are starred in a story of a "T" man searching the fairground for the leaders of a gem-smuggling syndicate. In support are John Abbott, Eddie Quillan and Dick Foote.

Leon Errol and Joe Kirkwood are teamed again in "Humphrey Takes a Chance" as the fight champion and his cigar-chewing manager. They are at grips with an organisation calling itself the Square Deal Boxing Corporation. Robert Coogan is the massive Humphrey against whom the crooked corporation sign Joe Palooka to fight. Lois Collier provides feminine interest.

In "Young Daniel Boone" international intrigue and Indian warfare during the colonial frontier days provide the action. David Bruce stars as Daniel Boone, the white scout. Filmed almost entirely out of doors in rugged mountain country, the story tells of the days in which the early American settlers battled daily against savage Indians and skilful French troops.

"Snow Dog" is an action story of killings in the far north and the tracking down of the slayers by a Royal Canadian Mounted Police corporal. Kirby Grant is the Mountie and Chinook is his dog. The third film in which the pair have been teamed in similar rôles, "Snow Dog," too, is adapted from one of James Oliver Curwood's stories. Elena Verdugo is the girl in the case.

Excitement, comedy and pathos are mixed in "Hot Rod," story of a young man who converts a rickety old car into a sleek, speedy roadster, and shortly afterwards finds himself in court as defendant in a hit-and-run driving case. His position is further complicated by the fact that his father is the judge trying the case and a noted campaigner against dangerous drivers. James Lydon is the young man, Art Baker his distressed father, and Gloria Winters his sweetheart. Lewis D. Collins directed for Monogram and Jerry Thomas produced.

Pathe News Was There

Pathé News cameraman Kibby Rickard spent two hours in the middle of what amounted to a good-natured free fight in order to get shots of the traditional Shrove Tuesday football game in High Street, Atherstone, Warwickshire. The results are in the current issue of Pathé News.

WHERE AND WHEN TO SEE THEM

Bomba on Panther Island, Tuesday, February 27, 10.45 a.m.
The Fighting Redhead, Tuesday, February 27, 2.30 p.m.
Sideshow, Wednesday, February 28, 10.45 a.m.
Humphrey Takes a Chance, Wednesday, February 28, 2.30 p.m.
Snow Dog, Thursday, March 1, 2.30 p.m.
Hot Rod, Tuesday, March 6, 10.45 a.m.
Young Daniel Boone, Tuesday, March 6, 2.30 p.m.
All at Pathé House, Theatre C, Oxford Street, W.1.

JARO Overseas Successes

O'FLAHERTY'S "Man of Aran," which is being distributed in France by JARO Film Distributors (France), was given a good reception at its opening in Paris this month. Box-office receipts at the end of the first week showed a clear lead over "Miranda" and "Dead of Night."

George Brown's "The Chiltern Hundreds" is playing to big business in Australia, and is now in its 18th week at the Grosvenor, Melbourne, and its 11th week at the Lyceum, Sydney.

"So Long at the Fair," playing to solid business on a number of first-run dates, has done so well at the Winnipeg Odeon that it has been given an extended run. Very soon, two more of Jean Simmons' pictures are scheduled for showing there: Ealing's "Cage of Gold" (in which she co-stars with James Donald and David Farrar) and Betty Box's "The Clouded Yellow" (with Trevor Howard).

There has been a noticeable rise, too, in the box-office power of Alec Guinness, and steady bookings have resulted for two of his films made at Ealing, "Kind Hearts and Coronets" and "A Run for Your Money."

WARNER'S DATES "HORNBLOWER" WELL AHEAD

ARTHUR S. ABELES, managing director of Warner Bros., has made early plans for the country-wide trade shows of "Captain Horatio Hornblower, RN," British film in Technicolor, starring Gregory Peck and Virginia Mayo.

Already a full schedule of exhibitor screenings has been drawn up, though Warner's is not presenting the picture until April.

London and Glasgow trade shows will be held on the same day, Tuesday, April 17. The London screening will take place at the Palace, Cambridge Circus, at 2.30. In Glasgow, the picture will be on view at the Regal at 10.30.

Details of the other trade shows are:—

Wednesday, April 18, 10.30: Haymarket, Newcastle. Thursday, April 19, 10.30: Ritz, Leeds. Friday, April 20, 10.30: Forum, Birmingham. Tuesday, April 24, 10.30: Forum, Liverpool. Wednesday, April 25, 10.30: Oxford, Manchester. Friday, April 27, 10.30: Olympia, Cardiff. Tuesday, May 1, 10.30: Hippodrome, Sheffield. Wednesday, May 2, 10.30: Carlton, Nottingham.

Invitations will not, of course, be sent at this early stage to exhibitors, but they are urged to note the dates of their local shows.

U.S SEES BRITISH PREVIEW TRAILER

The British preview trailer of "Born Yesterday's" première at the New Gallery, Regent Street, W.1, was shown last week to all the Columbia leading executives at the company's home office in New York. The two first complete prints of the trailer were taken over by air by Max Thorpe, managing director, here.

Among those who saw the trailer in New York were vice-president Jack Cohn, and Joseph A. McConville, president of Columbia Pictures International Corporation. The second print was shown in Hollywood to Barry Cohn, president of Columbia, and other executives.

The trailer featured well-known stage and screen stars giving their opinions of the film. It was made by Gaumont British News, with Castleton Knight as producer and H. W. Bishop as production manager; and was re-recorded and edited at Denham Laboratories by John Morris, in collaboration with commentator Robert MacDermot and the Columbia publicity department.

"CINDERELLA" AT LEEDS

Continuing their provincial tour, Joe Vegoda, general sales manager of RKO-Radio, and Cyril Edgar, director of Walt Disney-British Productions, visited Leeds, Liverpool and Manchester last week for trade showing of CINDERELLA and SEAL ISLAND. Right: J. Vegoda; James Brearley, Brearley circuit; Cyril Edgar; A. Banks, Moseley circuit; Mrs. Taylor, Mr. Taylor, Poynton; W. S. Browning. Below: General group of Leeds exhibitors in cheerful mood after having seen the show at the Scala, Leeds. A reception followed at the Queen's Hotel, where this picture was taken. Joe Vegoda, Cyril Edgar and David Jones, RKO-Radio director of publicity, are visiting Newcastle and Glasgow this week

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Harmony Inn ... ... (Columbia)—U.S.	62 min. (U)	Roy Acuff and his Smoky Mountain Boys, Bill Edwards, Jacqueline Thomas.	Western musical extravaganza, roughly cast in "The Jackpot" mould. Backgrounds cheery, but gags stale.	Very moderate "second" (CC).
* I'll Get You For This ... (British Lion)—British	83 min. (A)	George Raft, ... Coleen Gray, Enzo Stalola.	Generously mounted and expensively cast crime melodrama, staged on the Mediterranean coast and based on James Hadley Chase's novel. Story crowded, characterisation good, romantic and comedy relief popular and thrills expertly timed.	Capital British "thick-ear" (C).
* Late Edwina Black, The (British Lion)—British.	78 min. (A)	David Farrar, ... Geraldine Fitzgerald, Roland Culver.	"Gaslight" murder mystery melodrama, smoothly adapted from the stage success. "Who-dunnit" story competently acted and effectively clothed, romantic angle popular and climax neat.	Very good British booking (NC).
Letter from Korea ... (Columbia) U.S.	73 min. (A)	Lon McCallister, ... Bill Phillips, Brett King.	Korean war melodrama, partly based on fact. Treatment sincere, acting and staging adequate, thrills shrewdly spaced and climax moving.	Reliable title prospect for most halls (NC).
*Long Dark Hall, The (British Lion)—British.	86 min. (A)	Rex Harrison, ... Lilli Palmer, Raymond Huntley.	Romantic crime melodrama, with a Jack-the-Ripper-like story, tender domestic asides and impressive trial scene highlight. Characterisation and staging first class.	Very good British booking (NC).
Mask and the Sword, The (International)—Swedish.	77 min. (U)	Viveca Lindfors, ... Christopher Kent, Romney Brent.	Magnificently mounted, but overlong medieval melodrama, set and made in Sweden. Powerfully acted, but interest flags.	Title booking mainly for specialised halls (CC).
Mysterious Desperado, The (RKO Radio)—U.S.	60 min. (U)	Tim Holt, ... Richard Martin, Movita.	Pocket outdoor comedy melodrama. Story holding, light relief popular, scenery good and cast both virile and versatile.	Reliable second (CC).
*One Wild Oat ... ... (Eros)—British.	78 min. (A)	Robertson Hare, ... Stanley Holloway, Vera Pearce.	Fruity farcical comedy suggested by Vernon Sylvaine's immense stage success. Gags evergreen, box-office cast in form and staging generous.	Good British light booking (C).
★ Our Very Own ... ... (RKO-Radio)—U.S. *Starred showmanship film for February*	93 min. (U)	Ann Blyth, ... Farley Granger, Joan Evans.	Human domestic comedy melodrama, illustrating the touching and turbulent reactions of an 18-year-old girl, who suddenly discovers that she is an adopted child. Characterisation and direction highly competent and feminine appeal compelling.	Outstanding popular booking (CC).
Regie du Jeu, La ... ... (Fairsham)—French.	80 min. (A)	Dalio, ... Nora Gregor, Carette.	Complex tragi-farce centred upon group of decadents on a week-end visit to a wealthy Marquis' chateau.	Piece for collectors rather than general run of halls (NC).
Ski Patrol ... ... (Eros)—U.S.	67 min. (A)	Philip Dorn, ... Luli Deste, John Arledge.	War melodrama hingeing on the 1939 clash between the Finns and the Russians.	Very moderate "second" (NC).
Wanton, The ... ... (Films de France)—French.	90 min. (X)	Simone Signoret, ... Bernard Blier, Jane Marken.	Seamy social melodrama showing how a wealthy hussy's deception catches up on her. Acting superlative but story sombre.	Offering for specialised halls (NC).
REISSUES				
† Arabian Nights ... (Eros)—U.S.	85 min. (A)	Jon Hall, ... Maria Montez, Sabu.	Dazzling eastern fantasy, originally reviewed in "Kine," January 28, 1943.	Good novelty attraction for the masses (C).
Ride 'Em, Cowboy ... (Eros)—U.S.	84 min. (U)	Bud Abbott, ... Lou Costello, Dick Foran.	Hearty western burlesque with songs. Originally reviewed in "Kine.," January 29, 1942.	Good star comedy for the masses (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

Reviews for Showmen: *Edited by Josh Billings*

★ OUR VERY OWN

RKO-Radio (Starred Showmanship film for February.) American (U). Directed by David Miller. Featuring Ann Blyth, Farley Granger and Joan Evans. 8,365 feet. Released April 9, 1951.

HUMAN domestic comedy melodrama, illustrating the touching and turbulent reactions of an eighteen-year-old girl, one of a family of three daughters, who suddenly discovers that she is an adopted child. The problem posed by the story is vital and the stars, supporting players and the director handle it with skill, sympathy and understanding. Occasionally it runs into heavy weather, but warmth and sunshine are not lacking. A perfectly balanced woman's picture, RKO-Radio has done it no more than justice in making it their starred showmanship film for the month. Outstanding popular booking.

Story.—Lois and Fred Macauley, a typical American middle-class couple, live in a comfortable small town with their three daughters, Gail, Joan and Penny. One day Gail sees Chuck, her boy friend, and Joan in a huddle and realises that she has a rival in Joan. Just before Gail's birthday party, Joan asks Lois for her birth certificate so that she can apply for a summer-term job. She is told to take it from a strong box, and while raking over papers discovers that Gail was adopted by Lois and Fred as an infant. Joan blurts out the secret during a quarrel with Gail over Chuck. Gail goes off and visits her real mother, Mrs. Lynch, but the environment is drab and she feels more depressed and despondent than ever. Finally, her poor little rich girl pal, Zaza, and Fred pull her together. The happy reunion takes place following Gail's graduation.

Production.—The picture is balm for those who have been denied the comradeship of their own flesh and blood and the Goldwyn oil, prepared from tried and tested ingredients, is applied with considerable finesse and feeling by all members of the hand-picked cast. True,

it irritates just a little at the start, but the longer it is rubbed in the more effective it becomes. Artful box-office alchemy, it's just the stuff to give the "populars." And will the women go for the treatment! Rest assured, "Our Very Own" means better business.

Points of Appeal.—Workmanlike and moving script, natural comedy relief, particularly good cast, powerful feminine angle, provocative and catchy title and big exploitation possibilities.

I'LL GET YOU FOR THIS

British Lion-Independent. British (A). Featuring George Raft, Coleen Gray and Enzo Staiola. Produced by Joseph Kaufman. Directed by Joseph M. Newman. Screenplay by George Callahan and William Rose. Director of photography, Otto Heller. Musical director, Walter Goehr. 7,524 feet. Release not fixed.

GENEROUSLY mounted and expensively cast crime melodrama, based on James Hadley Chase's novel. It concerns a tough American gambler who finds true romance while engaged in a life and death struggle with a gang of ruthless international counterfeiters on the Mediterranean coast. It covers an immense amount of territory and the plot takes a bit of following, but the strength and variety of its by-play and the authenticity of its backgrounds more than make up for occasional haziness. A class production, rich in local colour and backed by terrific title, star and author values, it should definitely click. Capital British "thick ear."

Story.—Nick Cain, a slick American gambler, comes to San Paolo, a picturesque Mediterranean resort, for a rest. He receives a mighty welcome from the management of the casino and immediately becomes suspicious. Although on his guard, he is framed for the murder of Kennedy, a U.S Treasury official. He avoids arrest with the help of Kay Wonderly, an attractive but impecunious young woman who had unwittingly led him into the trap, and the two flee to Alta Loma, a nearby ghost town. Advising Kay to lie low, Nick returns to San Paolo and joins forces with Massine, a florist, who turns out to be in the Italian Secret Service. Ignoring warnings sent to her by Nick through Tony, a little shoeshiner, Kay is kidnapped, but in the end Nick is able to rescue her and prove that a gang of international counterfeiters was responsible for Kennedy's death.

Production.—The picture stages its opening sequences in a luxury hotel and casino, but the rest of the action takes place in low dives, dark, menacing streets, a disused prison and on steep cliffs. There is, however, adequate light and romantic relief, and this, together with good characterisation—George Raft, Coleen Gray, Charles Goldner and Enzo (Bicycle Thieves) Staiola head the hand-picked players—and artistic photography, effectively rounds off rugged, yet stylish, hokum. There is nothing cheap about the film and, what's more, full value is reflected on the screen.

Points of Appeal.—Crowded and exciting tale, good performances by leading and supporting artists, unusual and spectacular backgrounds, popular romantic angle, arresting title and box-office stars.

ONE WILD OAT

Eros. British (A). Featuring Robertson Hare, Stanley Holloway and Vera Pearce. Produced by John Croydon. Directed by Charles Saunders. Screenplay by Vernon Sylvaine and Laurence Huntingdon. 7,018 feet. Release not fixed.

FRUITY farcical comedy, suggested by Vernon Sylvaine's immense stage success. It tells of a shemozzle between a fidgety, class-conscious solicitor and a robust, racing-dog owner over the marriage of their respective offspring and, true to tradition, ends slightly in favour of the meek. The majority of the jokes are familiar, but resourceful and popular co-stars, Robertson Hare and Stanley Holloway, have no difficulty in extracting fresh laughs. Expertly timed and generously mounted, it gives audiences a chance to see a West End theatre hit for much less than half the price. They should seize the bargain. Good British light booking.

Story.—Humphrey Proudfoot, a solicitor, and Alfred Gilbey, a greyhound owner, live in the same block of flats. Humphrey's daughter, Cherrie, and Alfred's son, Fred, are in love, but Humphrey, who once had a case against Alfred, refuses to consent to their marriage. Alfred suspects that Humphrey has a past and puts Pepys, a private investigator, on the job. He not only discovers Humphrey's one wild oat, but learns that it was sown at Eastbourne. Hectic complications involving the protagonists' wives then mount up, but all comes right in the end. The wives and their husbands are reconciled, Cherrie and Fred marry and Humphrey starts up as a bookmaker with Alfred as his junior partner!

Production.—The picture contains practically everything from slapstick to female impersonation, and Robertson Hare and Stanley Holloway, stoutly aided by Vera Pearce, Constance Lorne, Irene Handl and Sam Costa, never miss a possible point. The romp is artfully spiced with sex, but, although the censor has played safe and given it an "A" certificate, there is nothing to bring a blush to the tenderest cheek. As English as the pantomime; its humour, mainly expressed in exuberant riposte, will tickle the crowd.

Points of Appeal.—Evergreen gags, first-rate cast, good title and obvious star values.

THE MYSTERIOUS DESPERADO

RKO-Radio. American (U). Directed by Lesley Selander. Featuring Tim Holt, Richard Martin and Movita. 5,500 feet. Release not fixed.

POCKET outdoor comedy melodrama, set in old California. Its main ingredients are romance, humour and homicide, and a popular and forthright cast vigorously mixes them against picturesque exteriors. Versatile and actionful, it'll satisfy most western fans. Reliable "second."

Story.—Chito Raffety, a youth of Spanish extraction, goes to Santo Domingo, California, to claim a large estate left by his rich uncle, Don Bustamante. Tim Holt, Chito's straight-shooting pal, accompanies him. On their arrival they are informed that Don Bustamante was murdered and that his son, Ramon, is wanted for the crime. Eventually, Tim and Chito contact Ramon and his loved one, Luisa, and are soon convinced that Stevens, the grasping public administrator, was the killer. Following much gun-play, Stevens is unmasked, Ramon comes into his own and Tim and Chito go on their way.

Production.—The picture plugs its murder theme effectively, but never allows its macabre to overshadow essential romance and comedy. Skilfully balanced and capably acted, it also displays its impressive natural backgrounds to advantage. Not bad for sixty minutes!

Points of Appeal.—Brisk pace, good dramatic twists, adequate light relief, handy footage and fine scenery.

THE LATE EDWINA BLACK

British Lion-Independent. British (A). Featuring David Farrar, Geraldine Fitzgerald and Roland Culver. Produced by Ernest Gartside. Directed by Maurice Elvey. Screenplay by Charles Frank and David Evans. Director of photography, Stephen Dade. Musical director, Ludo Philipp. 7,000 feet. Release not fixed.

"GASLIGHT" murder mystery melodrama, smoothly adapted from the successful play by William Dinner and William Morum. Its story of a couple whose chances of happiness are very nearly blighted by unpleasant memories of the man's deceased wife and the machinations of her vindictive housekeeper is not exactly pretty, but it has good suspense, no little human interest and ends on a neat and satisfactory note. An obvious woman's picture, as well as a competent thriller, it should register with all classes. Very good British booking.

Story.—Edwina Black, a wealthy but tyrannical invalid, is married to Gregory, a handsome though penniless village schoolmaster. She bullies her secretary, Elizabeth Graham, as well as Gregory, but Elizabeth stays on because of her deep affection for Gregory. Ellen, the housekeeper, shares Edwina's jaundiced outlook. Suddenly, Edwina dies. After the funeral, Gregory and Elizabeth decide to go away and get married, but before they can depart a police officer arrives with an order for the exhumation of Edwina's body. Arsenic is revealed. At first, Gregory fears that Elizabeth is guilty and then she suspects him, but just as it looks as if Edwina's ugly influence is still at work Ellen turns out to be the killer.

Production.—The main action takes place indoors, but the film manages to keep on the move and maintain a sure grip on its audience. In showing how easily the seeds of suspicion can be sown even in the most ardent hearts it acquires powerful emotional overtones and these subtly balance its ingenious "who-dunnit." David Farrar is slightly out of his element as Gregory, but Geraldine Fitzgerald and Jean Cadell are most impressive as Elizabeth and Ellen, while Roland Culver handles the "light relief" perfectly as the police officer. Unquestionably good theatre.

Points of Appeal.—Intriguing story, popular romantic angle, good characterisation, natural dialogue, effective atmosphere and box-office title and stars.

HARMONY INN

Columbia. American (U). Directed by Ray Nazarro. Featuring Roy Acuff and his Smoky Mountain Boys, Bill Edwards and Jacqueline Thomas. 5,544 feet. Release not fixed.

WESTERN musical extravaganza, roughly cast in "The Jackpot" mould. It contains a little of everything, from slapstick to exuberant villainy and song, but the bits and pieces fail to amount to much. Very moderate "second."

Story.—Ted Gibson, young owner of Harmony Inn, a Texas roadhouse, has to support his Ma, chair-ridden Grandpa, and kleptomaniac Uncle Zeke. Roy Acuff and his Smoky Mountain Boys decide to help Ted, but unexpected complications arise when a couple of crooks hide a valuable statue on Ted's property. O'Fleery, a detective, starts investigating, but just as Ted gives up all hope of clearing himself and marrying June, a pretty local girl, Uncle Zeke wins a hundred thousand dollars radio quiz.

Production.—The big attraction of the film is Roy Acuff and his Smoky Mountain Boys, but they are not good enough to atone for the crazy, dishevelled rest. Old-timers Lloyd Corrigan and George Cleveland do their utmost to raise a laugh during the straight comedy and slapstick sequences, but are meagrely rewarded.

Points of Appeal.—Music, catchy title and "U" certificate.

THE LONG DARK HALL

British Lion. British (A). Featuring Rex Harrison, Lilli Palmer and Raymond Huntley. Produced by Anthony Bushell. Directed by Anthony Bushell and Reginald Beck. Screenplay by Nunnally Johnson. Director of photography, Wilkie Cooper. Musical director, Benjamin Frankel. 7,881 feet. Release not fixed.

ROMANTIC crime melodrama staged in and around London. It's about a married man who strays from the straight and narrow and is wrongly convicted of a murder committed by a homicidal maniac, but luckily escapes the gallows by a hair's breadth. A "Jack the Ripper" type of story, shrewdly embellished with tender domestic asides and crowned by an impressive court scene, it occasionally stretches a point, but, nevertheless, makes strong and holding entertainment. Star values add to its obvious box-office pull. Very good British booking.

Story.—A year after the unsolved murder of a girl near a theatre, Arthur Groome, a married

REVIEWS—continued on page 20

REVIEWS*—*continued from page 19

man with two children, goes to the lodgings of Rose Mallory, his chorus girl cutie, to see why she has failed to keep a date. He brushes past a mysterious man in the hall and discovers Rose stabbed to death in her room. He rushes out and makes for home, but the police follow up vital clues and arrest him. Mary, Arthur's wife, loyally sticks to him. During the trial the mysterious man makes friends with Mary, but later frightens her. Arthur is found guilty and sentenced to death, but on the day before he is to be hanged there is an official edict temporarily suspending the death penalty. The mysterious man, who is the murderer, then trips up and is apprehended.

Production.—The picture reveals the killer at the start and leaves one or two things unexplained, but this does not prevent it from building up arresting drama, artfully tinged with feminine appeal, from its hypothetical illustrations of the fallibility of circumstantial evidence. The cast, headed by Rex Harrison, Lilli Palmer, Raymond Huntley and Denis O'Dea, is first rate and the trial sequence outstanding. And what a delight it is to hear English spoken by experienced and polished artists!

Points of Appeal.—Unusual and intriguing story, provocative title, subtle feminine angle, very good characterisation, clever climax and box-office stars.

THE MASK AND THE SWORD

International. Swedish (U). Directed by Christian Jaque. Featuring Viveca Lindfors, Christopher Kent and Romney Brent. 7,084 *feet. Release not fixed.*

MAGNIFICENTLY mounted romantic melodrama, set in medieval Sweden. Story of handsome young aristocrat's ill-fated love affair with a beautiful gypsy powerfully acted and clearly spoken, but detail and by-play too sombre to establish popular appeal. Despite outstanding technical qualities, interest evaporates some time before the end. Title booking mainly for specialised halls.

Story.—Erland Maneskold, a young nobleman, meets Singoalla, a lovely gypsy, while out hunting. It is love at first sight and they marry in gypsy fashion. Erland then joins Singoalla's tribe, but has a hated rival in Assim, her former lover. Elfrida, Erland's mother, also disapproves of the match, and to complicate matters the gypsies steal the Maneskold treasure. Erland and Singoalla are separated, but Singoalla's son by Erland finally brings about their reunion after nine sad and weary years.

Production.—The picture unfolds against superb settings and the voice reproduction is well-nigh perfect, but its heavy, turgid brew of intrigue, true love, violence and superstition takes far too long to mature. Continental fans may possibly find it absorbing, but its chances on the average "double bill" are not too rosy.

Points of Appeal.—Title and spectacle.

LETTER FROM KOREA

Columbia. American (A). Directed by Lew Landers. Featuring Lon McCallister, Bill Phillips and Brett King. 6,579 *feet. Release not fixed.*

KOREAN war melodrama, based partly on fact. Inspired by a letter from a G.I posthumously delivered to his family by a pal, it illustrates the heroic exploits of a lone patrol. Subject treated with sincerity, if not complete conviction, and staging adequate. Topical, to say the least, its market is clearly defined. Reliable title prospect for most halls.

Story.—Andy Smith, a small town youth, voluntarily enlists and is eventually sent to Korea. He becomes a hero by saving the lives of Sergeant Kirby and other members of his patrol, but later receives a dressing-down for neglecting his post to go to the aid of a sick buddy. He then volunteers for a particularly dangerous mission and drives a locomotive through the enemy lines. Kirby is killed, but Andy lives to fight another day and returns home with a moving letter written by Kirby to his family just before he died. The letter fully expresses the American attitude towards the Korean war.

Production.—The picture misses a trick by making the young soldier and not the actual writer of the letter the hero, but otherwise its message, contained in a shrewd fusion of fact and fiction, is clearly put over. The acting in most cases meets all demands, while authentic newsreel "shots" are expertly blended with studio sequences. Aptly timed and artfully labelled, it should respond favourably to exploitation.

Points of Appeal.—Title, topicality and useful length.

SKI PATROL

Eros. American (A). Directed by Lew Landers. Featuring Philip Dorn, Luli Deste and John Arledge. 6,042 *feet. Release not fixed.*

WAR melodrama hinging on a clash between the Finns and the Russians during the early days of World War II. Cliché-ridden stuff, it was made in 1940, but held up because of its anti-Soviet sentiment. Although circumstances have changed, its entertainment has not improved with age. Very moderate "second."

Story.—Ivan Dubrosky, a Russian, Viktor Ryder, a Finn, and Dick Reynolds, an American, are first, second and third in a 1930's Olympic ski marathon. Soon after Viktor returns home war breaks out between his country and Russia. Viktor and his fellow townsmen immediately take over a dugout on Salma Mountain, a strategic point. Dick joins them. The Russians begin to tunnel the mountain and Viktor, Dick and others volunteer to blow up the entrance. Before they get very far three are killed and Dick is wounded. Viktor carries on, but is later intercepted by Ivan, now a Russian officer. Ivan refuses to kill his old friend, but relieves him of the explosive. His gesture is witnessed by his superior officer and he is promptly shot. By an odd trick of fate the nitro-glycerine confiscated by Ivan ignites and the tunnel is demolished. Viktor returns to his unit, where Julia, a pretty patriot, awaits him.

Production.—There are a few exhilarating ski-ing sequences, but apart from these the film is incredibly naive propaganda and entertainment. The players, with few exceptions, fail to convince, and much of the dialogue is trite.

Points of Appeal.—Title, useful footage and ski-ing spectacle.

Moira Lister and Bonar Colleano in Ealing's POOL OF LONDON, which GFD trade showed at the Odeon, Leicester Square, yesterday (Wednesday), and which will have its premiere preceded by the British Film Academy 1950 Award Presentations at this theatre on Thursday, February 22

THE WANTON

Films de France. French (X). Directed by Yves Allegret. Featuring Simone Signoret, Bernard Blier, Jane Marken. 7,990 *feet. Release not fixed.*

SEAMY social melodrama—this, the first fictional film to be granted an "X" certificate, is comparatively innocuous stuff. Its theme—a scheming tart who marries an adoring middle-aged man and then deceives and ruins him—is sombre enough, but its development is neither very bold nor startling. There is some superlative acting, and possibly it will appeal to other than strictly specialised audiences. Its "X" rating may give it some extra curiosity value.

Story.—Dora, a common, not very successful little slut, ensnares a devoted husband whom she and her mother despise. The girl soon returns to her old ways, and makes her husband spend more than he can afford on her extravagances. Eventually, when he is forced to sell his business, Dora decides to desert him for a well-to-do farmer. But on the way there is an accident and she is badly injured. At the hospital as they wait to hear whether she will live or die, the mother takes a diabolical pleasure in enlightening the husband as to her daughter's worthlessness. When they learn that the girl will be paralysed, the mother realises that he is the only one who could help her now and begs him to forgive her. But he is adamant and will have nothing further to do with his wife, leaving her to a bleak future.

Production.—The major virtue of the film is unquestionably the expert portrayals of the three principals. Simone Signoret brilliantly suggests the shrewd, cheap young hussy, and Jane Marken contributes a characteristically fine performance as the blowzy mother. The deceived husband is played with solid competence by Bernard Blier. As a whole, the film seems pretty woolly, the photography is unnecessarily tricky and the events leading up to the girl's injury are not nearly as incisive as the bitter ending. But there are some cruelly believable moments such as those when the girl and her mother giggle about the middle-aged suitor behind his back.

Points of Appeal.—Provocative story and title, skilful characterisation.—M. H.

LA REGLE DU JEU

Fairsham. French (A). Directed by Jean Renoir. Featuring Dalio, Nora Gregor, Carette. 7,222 *feet. Release not fixed.*

COMPLEX tragi-farce which centres upon a group of decadents on a week-end at the chateau of a wealthy Marquis. The human relationships are absorbingly developed and the study is spiked with pointed observations on the reactions and excesses of such individuals who are too unprincipled to understand or experience genuine emotion. A piece for collectors rather than the general run of film-goers.

Story.—To his country chateau, Robert de la Chesnyest has invited a number of guests for the week-end. Among them are his own mistress Geneviève, of whom he is tiring, and his wife Christine's admirer, Jurieux. Among the servants, the head gamekeeper is driven to distraction by the flirtations of his young wife, who is also Christine's personal maid. A roguish poacher offered a job by Robert as handyman immediately attempts to make love to the maid, which further inflames her husband. As the week-end draws to its close, Christine almost decides to run away with Jurieux, whom she meets one night in the garden. But the gamekeeper mistakes Christine for his own wife and, shoots and kills Jurieux. The film ends on an ironic note as it makes clear that most of his guests believe that it is Robert who murdered his wife's lover.

Production.—The acting is generally good, with Dalio as Robert, Carette as the poacher and Nora Gregor as Christine, but no individual is given much opportunity to shine. The film has been superbly directed, but Renoir, the director, seems more concerned with creat-

REVIEWS*—*continued on page 25

NATIONAL SHOWMANSHIP CONTEST

OVER £6,000 IN PRIZES

"LET'S GO TO THE PICTURES!"

FILM INDUSTRY PLANNING COMMITTEE

BETTER BUSINESS DRIVE

Please reply to:—33, Bruton Street, LONDON, W.1.

Under the Presidency of
DAVID E. GRIFFITHS
with
Representatives from
KINEMATOGRAPH RENTERS' SOCIETY LTD.
•
CINEMATOGRAPH EXHIBITORS' ASSOCIATION
•
BRITISH FILM PRODUCERS ASSOCIATION
•
MOTION PICTURE ASSOCIATION OF AMERICA
•
FILM INDUSTRY PUBLICITY CIRCLE
•
CIRCUITS MANAGEMENT ASSOCIATION LTD
•
ASSOCIATED BRITISH CINEMAS LTD
•
SOCIETY OF CINEMA MANAGERS
•
NATIONAL SCREEN SERVICE LTD.
•
NEWSREEL ASSOCIATION
•
NEWS & SPECIALISED THEATRE ASSOCIATION
•
THE TRADE PRESS

The National Showmanship Contest, promoted by the Film Industry Planning Committee, will be for the period SUNDAY, MARCH 4TH TO SATURDAY, JUNE 2ND, 1951.

(1) More than £6,000 is to be distributed in cash prizes. 130 area prizes of £25. each will be awarded.

(2) Your entry form will arrive this week - so start planning your campaigns NOW.

(3) Points are to be awarded for the exploitation of weekly film programmes, civic and public relations, and increased business.

(4) This competition is the greatest in the history of the Industry. Get off to a flying start. Remember that, big or little, your chances are equal!

RALPH S. BROMHEAD
Director of Administration.

THE ON-THE-SPOT STORY

OF THE BOYS IN THE

HOTTEST SPOT ON EARTH!

COLUMBIA PICTURES presents

LETTER FROM KOREA

starring

LON McCALLISTER

with

WILLIAM "BILL" PHILLIPS

FOR
IMMEDIATE
RELEASE

EROS FILMS LTD. PRESENTS

A NEW HAL ROACH FEATURE

Associate Producers
BEBE DANIELS
ROBERT McGOWAN

CURLEY

in

CINECOLOR

TWO OUTSTANDING RE-RELEASES

EROS FILMS LTD., 111, WARDOUR ST., LONDON, W

ON A TOUR OF ENLIGHTENMENT

Mannie Silverstone Finds Out What Public Wants

"MY tour is one of enlightenment. I am anxious to find out the type of pictures provincial kinema patrons and exhibitors want. From that point of view the week has proved highly successful." So ran the message the KINE.'s Birmingham correspondent received from Mannie Silverstone, vice-president and general sales manager of 20th Century-Fox International, at the Midland Hotel, Birmingham, on Thursday last week. During the earlier part of the week Mr. Silverstone, together with J. F. Pattinson, director of sales, paid visits to Newcastle-on-Tyne, Glasgow, Edinburgh, and crossed to Dublin.

"I found our pictures were being very well received in the North of England and in Scotland, where leading exhibitors take an optimistic view, believing that the deeper we get in the year the better business at the kinemas will be. We were well received by those engaged in the trade and also people outside. A most cordial reception also awaited us in Dublin, where at the kinemas we visited we found business exceptionally good and often long queues outside."

Met on his arrival in Birmingham by "Vic" Jones, the manager of the Midland branch, Mr. Silverstone kept a luncheon appointment with Sir Sidney Clift. Before returning to London on Friday he saw other well-known Midland exhibitors. As in the North, he called at the local branch in Broad Street, Birmingham, where he held informal talks with members of the sales staff under manager "Vic" Jones.

He was looking forward to completing his provincial tour this week with visits to the Leeds, Manchester, Liverpool, and Cardiff branches of the corporation.

Southend's Gift to CTBF

Organised by the managements of the Odeon, Ritz and Gaumont Palace, Southend's three CMA theatres, the recent kinema charity ball raised a total of nearly £70 for the CTBF. Chairman of the organising committee was E. Pike, manager of the Odeon.

About 900 people attended the first joint social effort—a dance and cabaret—of the North-Western branch SCMA and the Merseyside district branch of NATKE, held at Liverpool. Picture shows members of the joint social committee with the exception of R. McMillan, NATKE. L. to r., R. Linaker, NATKE; D. McGrath, dist. sec. NATKE; C. Simmons, treas., SCMA; F. J. Turner, sec. SCMA and W. E. Humphreys, MBE, vice-chairman SCMA

EXHIBITORS PUBLIC BENEFACTORS

—Says Fire Official

GUEST at the annual luncheon given to the CEA Northern branch executive by the chairman and vice-chairman (Harry Griffiths and Cecil Wood this year), J. McKenzie, chief fire officer of Newcastle and Gateshead, said that the activities of his department had occasioned much anxiety among exhibitors.

He could claim to know a little of the industry from the inside, for, at 17, he had joined Pathé Freres and had eventually risen to the dizzy height of deputy assistant newsreel cameraman.

"I know," he said, "that you have been irritated by inspections, surveys, and suggestions that this or that be amended; but I want you to believe that the chief Constable's concern is to get a general uniformity, so far as is practicable, in the best interests of everybody."

"Our purpose is not to involve you in unnecessary expense, but merely to ensure that everything that reasonably could be done to improve the factors of safety has been done.

"None of you want a 'Paisley disaster,' and I ask your co-operation in such changes as would, in the event of such disaster, enable me to go before the coroner and testify that the management had taken every precaution suggested and that, if anything else should have been done, I had omitted to mention it. And I would do just that."

Joe Angle, chairman of the fire department committee, said: "It is time that public authorities recognised kinema exhibitors as the public benefactors they are and treated them with the consideration they had earned."

RETURN ALL FILM TINS, CORES AND CASES

AN appeal to all organisations in the film trade to aid in keeping up supplies of materials is made by R. S. Liddle, home sales manager of Ilford, Ltd.

Mr. Liddle points out that supplies of packing materials of every sort, including kine film tins, cores, and cases, are becoming increasingly difficult to obtain. He asks everyone to do all they can to ensure that these are returned to Ilford in a "new" condition so that the trade's essential supplies will not on this account be jeopardised.

He recalls that the arrangement made with the CTBF for the contribution by us of 1d. per tin returned in good condition still operates.

Rochdale's Earlier Sunday Films

Rochdale Licensing Justices have granted the application of Rochdale Cinema Managers' Association for Sunday shows to start at 7.45 p.m. (instead of 8 p.m.), so that patrons would not have to leave the kinemas before the conclusion of the performances in order to get bus transport home.

THE WEEK IN SCOTLAND

Another Honour for Sir Alex King

AT a special ceremony held last Thursday evening in the French Consulate, Glasgow, Sir Alexander B. King was made a "Chevalier de la Legion d'Honneur," conferred by Monsieur Paul Lorion, the French Consul-General.

This was France's way of recognising the way Sir Alexander had fostered Franco-Scottish relations, and for his many services to Free-French soldiers during the war.

Cinema Ball

The 27th Glasgow annual Cinema Ball takes place in the banqueting hall of the City Chambers tomorrow (Friday) evening, and the guest of honour, Richard Todd, is travelling from London specially for the occasion, with Mrs. Todd, and Leslie Frewin, director of studio publicity for Associated British Picture Corporation.

Guests will be received by the Lord Provost of Glasgow, Sir Victor Warren, and Lady Warren, and the president of the Cinema Club, James Archer and Mrs. Archer.

Tickets for the ball, price 25s., including a special buffet, may be had from the secretary's office, 163, Hope Street. 'Phone: Central 3114.

CTBF Life Member

At the first meeting of the Council of Management of the Scottish Cinematograph Trade Benevolent Fund, held last week, R. Ancill, of GFD, was reappointed to the council as life member.

Films for Children

Penicuik Burgh Trades Council is to ask the Film Censor that a more suitable type of film be shown at children's matinées at the local kinema. The Trades Council recently complained to the town council about the type of film being shown, but the latter decided to take no action.

£80 Haul

Safe-breakers are still on the way round Glasgow kinemas! During last Thursday evening the manager's office of ABC's Ritz, Rutherglen Road, was forced. The safe was blown open and the thieves got away with about £80.

REVIEWS*—*continued from page 20

ing an overall impression of this amoral society than examining the effect of the events upon any specific character. He himself plays, not too well, the part of Octave, Robert's friend. Although the film has a superficial gaiety, the overtones of discord and tragedy are always evident, and incident upon incident is skilfully built up to the final climatic scenes.

Points of Appeal.—A compelling story, fine settings and imaginative handling. For the specialist audience.—M.H.

Reissues

ARABIAN NIGHTS

Eros. American (A). Photographed in Technicolor. Directed by John Rawlins. Featuring Jon Hall, Maria Montez and Sabu. 7,650 feet. Release not fixed.

DAZZLING Eastern fantasy, telling of romance and treachery in the early and opulent Orient. Although the crowded action somewhat obscures the story, the ladies of the harem are lovely to look at, the roughstuff is hearty, the settings are sumptuous and the many slapstick interludes are good knockabout. In the words of the original KINE. review (January 28, 1943), "It's robust; it's all-in-fun approach and glamorous stagecraft make it good box-office pantomime." GFD-Universal was the first to distribute this grand star and title novelty attraction.

Points of Appeal.—Familiar romance, arty slapstick, lavish staging, cast and title.

RIDE 'EM COWBOY

Eros. American (U). Directed by Arthur Lubin. Featuring Bud Abbott, Lou Costello and Dick Foran. 7,687 feet. Release not fixed.

HEARTY western burlesque with songs, telling how a tenderfoot writer of best-seller novels and songs, with the help of a couple of nitwits, makes good in the saddle and, at the same time, finds romance. There is more horseplay than heart interest, but this in no way impairs the picture's appeal as a star comedy bet for the masses and family. This former GFD-Universal offering was first reviewed in KINE. January 29, 1942.

Points of Appeal.—Slight, but amusing story, wide range of popular slapstick gags, pleasing tunes and star values.

Short

Associated British-Pathe

Pathé Pictorial No. 335.—British (U). 673 feet. Running time, 7 mins. Release date immediate.—This is an experiment for this series that comes off pretty well. The camera takes a trip down and inside London's "Tin Pan Alley" and introduces, at their work, a number of people who are normally no more than voices or music to the public. Among those who appear are the Five Smith Brothers, Petula Clark, Vera Lynn, Sam Browne, Mantovani, Eric Winstone, Felix Mendelssohn, Troise, Anne Shelton, Billy Cotton, Benny Lee, Henry Hall, Carol Lynne, Pat Kirkwood, Joe Loss, Billy Ternent, Lew Stone and Geraldo. The human element should appeal and there are songs for those that like crooning. Good addition to a programme.

The International FD sales convention 1951 luncheon on Saturday at the Empress Club. At the top table are: Leonard Urry, assistant managing director and general sales manager; Betty Burton, secretary to Mr. Coplan; David H. Coplan, managing director; Lottie Teasdale, contracts controller and Phil Kutner, assistant general sales manager

INTERNATIONAL DISTRIBUTORS LAUNCHES £700 CONTEST

At Company's First Convention

INAUGURATION of a sales drive with awards totalling £700 was announced by managing director David Coplan at International Film Distributors' first full-scale sales convention held at the Empress Club, London, last week-end. Senior head office executives, the London sales force, and all branch managers and salesmen of the company were present.

Mr. Coplan said the contest, which was between the various branches, would open on February 12 and close on August 3. It would consist of three main planks: (*a*) Number of contracts sold during the period, based upon an estimated quota; (*b*) the total money value of the sales; (*c*) the amount received at the box-office in comparison with estimates.

Four hundred pounds would go to the winning branch, and the runners-up would get £200 and £100 respectively.

Mr. Coplan congratulated the sales organisation on what he described as "a tremendous achievement in establishing the company as a force to be reckoned with."

Analysing the complex problems of the industry, he said that all these puzzles boiled down to one thing—better programmes—which was just the thing his company intended to supply.

Future product would include "Rapture," with Glenn Langan and Elsy Albiin; the romantic melodrama, "The Mask and the Sword," with Viveca Lindfors, Christopher Kent; the fast-moving "Black Jack," with George Sanders, Herbert Marshall and Patricia Roc; "War Correspondent," starring Robert Mitchum and Burgess Meredith; "The Gangster We Made," featuring Tommy Cook; "Daughter of the West," in Cinecolor, starring Martha Vickers and Philip Reed; the drama, "With these Hands"; two attractions from Lazar Wechsler (whose recent "Four Days' Leave" is now on circuit release), "Four in a Jeep," starring Michael Medwin and Viveca Lindfors, and the provisionally titled "Naples to New York."

Two additional early releases will be "Mr. Universe," a comedy with Jack Carson, Janis Paige, Bert Lahr; and the realistic, "The Second Face," starring Ella Raines and Bruce Bennett.

With the acquisition of the Zane Grey westerns, the company, he thought, had got some great box-office potential. John Wayne was in "Hell Town" and Randolph Scott starred in "Buffalo Stampede," and others.

Mr. Coplan made a special point of the company's double bills which, he claimed, gave the exhibitor a 200 per cent. programme.

On publicity and exploitation, he said that co-operative advertising schemes with exhibitors all over the country had been a feature of his policy and were going to be extended and multiplied throughout the coming year. His main object was to weld the company into a team. "The head office is the servant to the rest of the country," he went on, "and we will always welcome suggestions and ideas, whether we take them up or not. That's how the team becomes successful."

During the convention those present saw "War Correspondent" and "Buffalo Stampede," a Zane Grey western, and members of the staff had individual interviews with the assistant managing director and general sales manager Leonard Urry and assistant general sales manager Philip Kutner.

On Saturday evening the entire conference, including Percy Gordon, R. Emslie, J. G. O'Hanlon, M. McKay, M. Scott, L. Cope, W. Gordon-Smith, — Caldwell, Fred Morris, R. Couzens, Ben Chinn, H. Askew, R. E. J. Tanner, S. Durbridge, M. Myers, H. Abrahams, N. Gubbings, Miss L. Teasdale and members of the head office, booking, despatch and all other departments was entertained to dinner and dancing by Mr. Coplan at the Queen's Restaurant, Leicester Square, W.C.2.

Novel South Wales Tie-up with BBC in "Kine."-Renown Contest

"HAVE You a BBC Voice?" was the motif of a novel and successful contest devised by A. J. Brown, supervisor and publicity director of the Jackson Withers circuit, to put over the Renown programme, "Her Favourite Husband" and "The Glass Mountain."

This Renown double-feature programme is the subject of the KINE.-Renown Originality Showmanship Competition. First prize is a trip to Italy for two. Second and third prizes are £50 in cash and £25 in cash, respectively. There are also many cash consolation prizes.

There are two contests running simultaneously—one for CMA managers and one for all managers independent of CMA.

The recorded voices of the winners were "auditioned" in London by BBC producer Peter Eton, who sent each a letter analysing the voice qualities.

A. J. Brown's exploitation scheme for the programme was at the Pavilion, Newquay, and the Palace, Abertillery. Credit for the success at Newquay is shared by E. O. Parker, local supervisor, and A. R. Bricknell, manager of the Pavilion. Manager Wall, of the Palace, Abertillery achieved equally good results.

At both situations the contest was launched a fortnight prior to playdate with appeals through the local Press, dramatic societies, announcements on theatre screens, window slips, and posters for suitable voices to read parts of the script of "Her Favourite Husband."

At Newquay it was arranged for all competitors to appear in person on the stage. At each session the proceedings were recorded on magnetic tape and part of the recording played back to the audience immediately. A community sing-song was also arranged.

On the Saturday night the six finalists appeared on the stage. The audience acted as judges, the winners being selected on the basis of the loudest applause. The winner was awarded a cash prize of two guineas, and the runner-up one guinea.

As there is no stage at the Palace, Abertillery, the assistance of a local radio dealer was enlisted and it was announced that recordings would be made at the store, and that these would be played at the Palace every evening during the run. Thousands of special leaflets, plugging the contest and giving full details, were distributed from door to door throughout the town. *This leaflet was considered so interesting that the Editor of the local* South Wales Gazette *printed it in full as a free editorial.*

BRITISH QUOTA IN ADELPHI'S PROGRAMME

Led by Crazy Comedy

FOUR British quota pictures will be among the programme of fifteen films that Adelphi will release during the next six months.

Topping the output is "Penny Points to Paradise," a comedy featuring a crazy gang that includes Harry Secombe, Alfred Marks, Peter Sellers, Bill Kerr, Freddie Frinton, Paddy O'Neil, Joe Linnane and Spike Milligan. The story deals with a football pools winner who goes to Brighton, where he meets a gang of crooks.

A light piece of nonsense, "Let's Go Crazy," with Peter Sellers, Jean Cavall, Betty Ankers, Wallas Eaton and Freddie Mirfield and his band, may prove a popular successor to "Nitwits on Parade" and "A Ray of Sunshine." "I Was a Dancer" is a back-stage drama with Diana Napier starring, and ballet music composed by Richard Hamner. "Africa Wakes," a narrative film, deals with the impact of the modern white man on the primitive people of Africa.

From America

Heading Adelphi's American product, "Outrages of the Orient," deals with life on a war-torn island in the Pacific. "I Married a Savage" is the story of a native snake charmer who marries a shipwrecked American sailor and goes back with him to America. The film stars Zorita. "Jungle Woman" features Buster Crabbe, Barton McLane, Fifi D'Orsay and "Nabonga," the gorilla. Mary Beth Hughes is featured in an unusual story, "Men on Her Mind," supported by Edward Norris and Ted North. A picture described as being of the Treasure Island type is "Isle of Forgotten Sins," starring John Carradine, Gale Sondergaard and Sidney Toler, about two waterfront divers who pool resources to dive for treasure in a sunken ship.

June Duprez, Duncan Renaldo and Frank ("Bring 'em Back Alive") Buck appear in "Tiger Fangs," story of the Malayan jungle. Patsy Kelly is with Mary Brian and Isabel Jewel in "Danger, Women at Work," a comedy of six girls on the run. "The Girl from Monterrey," with Armida and Edgar Kennedy, is a musical romance, with songs, boxing and comedy. "Gorilla Woman" deals with the adventures of two explorers in the heart of Cambodia and their discovery of the monkey worship there.

"Submarine Base" tells of a plot to destroy submarines and leads to the destruction of their own fleet. John Litel and Alan Baxter star. "Career Girl," with Frances Langford, has music, action and comedy, telling of the efforts of a group of showgirls to boost one of their company to stardom. Edward Norris and Iris Adrian support.

Shorts, Too

Short subjects in addition include three Charlie Chaplins, "Dough and Dynamite," "Caught in a Cabaret" and "His Trysting Place." "London Style," in Technicolor, deals with the manufacture of rayon from the wood pulp stage to the finished article. "Looking at Sculpture," with a commentary by Michael Redgrave brings to the man in the street a fresh aspect of this art. Three sports featurettes, "Giants of the Mat," "Women Wrestlers" and "Londos v. Nagurski" have plenty of action.

After the Newcastle trade show of "The Dark Man" on Friday, February 9, Miss Barbara Murray, who stars in the film, attended a reception of exhibitors and Pressmen at the Crown Hotel.

MANY KINEMAS FACE BIG REWIRING BILLS

BKS "Brains Trust" on Technical Problems

MANY kinemas will have to be rewired in consequence of the new Home Office regulations. This was emphasised at the British Kinematograph Society's Brains Trust on Sunday. Leslie Knopp, CEA technical advisor, was question master.

J. W. J. Leslie, a consulting electrical engineer, stated: "The regulations definitely state that cable must be enclosed in solid drawn or welded screwed conduit." Existing cable, he considered, could not me re-used, as too much damage would be caused in pulling out the wires.

C. H. Bell pointed out that provided the installation complied with existing regulations, exhibitors had until January, 1953, to carry out rewiring.

Film Mutilation

One questioner asked whether the Brains Trust considered that the KRS Print Condition Committee stood more chance of success than previous attempts of the nature. A. E. Ellis (AB-Pathé) thought the answer was definitely yes, but pointed out that earlier work had been of value—the BKS Committee, for example, had recommended the formation of the KRS print-managers' committee.

R. Pulman pointed out that, unlike earlier efforts, the new committee would be representative of all branches of the trade.

Earthing Rewinders

The desirability of earthing the rewinder, as required in the draft Cinematograph Regulations, was the subject of another question. Leslie Knopp, describing experiments he had made concerning static in film, said he had found that danger might be caused by the use of certain cleaning materials. He and other speakers thought the earthing of the winder unimportant.

Kinema Television

Doubt was expressed as to the value of television in the kinema. R. Pulman, acknowledging the technical perfection of large screen TV, thought commercially it would be disappointing.

W. F. Garling thought that the Beveridge recommendation that if the industry were permitted to distribute its own programmes the BBC should have the use of them, would make TV useless to the exhibitor.

The meeting will be more fully reported in next months' IDEAL KINEMA and later in BRITISH KINEMATOGRAPHY.

A happy group taken after supper at the Sheffield projectionists' annual ball. Included are Councillor Harold S. Gent; Jean Currier, NATKE president; Tom O'Brien, MP.; Mick Isles; J. Ingham, area organiser, NATKE; and, seated, George Cliffe, social secretary, Sheffield Projectionists' Association

"Government Must Face Up to Bad Taxation of Trade"—O'Brien

"THERE'S no business like show business" it stated on the menu for the supper at the fifth annual kinema ball at the Cutlers' Hall, Sheffield, on February 6, arranged by the Sheffield Projectionists' Association.

And this was the theme all through—the speeches at the supper, and the great public interest taken in the "sell out" event, attended by 1,500 people. Nearly every section of the industry, too, was represented. Guests included Mrs. Jean Currier, president; Tom O'Brien, MP, general secretary; Mick Isles, general treasurer; Harold Brocklesby, chairman; Coun. H. Oliver, vice-chairman; Arnold R. Favell, secretary; and Coun. H. S. Gent, of the Sheffield CEA; S. Kirkham, chairman, Sheffield CTBF; Roy Mason, chairman; R. Lawrence, secretary; Bill Brown, G. Reddish and B. Dore, of the Sheffield Society of Cinema Managers; and two well-known film personalities, Susan Shaw and John Bentley, the screen Paul Temple.

Members of the Social Committee comprising F. Gregory, chairman; Mrs. E. Hooton and L. Stapleton, W. D. Holmes, E. Hartley, H. S. Lyons and J. Ingham (area organiser, NATKE); and secretary George Cliffe, welcomed the guests.

During the supper speeches, F Gregory expressed his great pleasure at the presence of Mrs. Currier and Mr. O'Brien, and John Bentley made a witty speech in toasting "The Show Business."

Mr. Kirkham thanked the projectionists for the financial support they had given to the fund.

Mrs. Currier said the people she represented were essential to the trade. She would ask the Government to take the point of view of the ordinary everyday people and give all the help they could to make this a better business and "all go to the pictures" year.

Harold Brocklesby also emphasised the need for unity. He spoke as an exhibitor—an exhibitor was not quite so much his own boss as he used to be, which might be a good thing—but his interest in the industry was as real as theirs. He regretted there had been a voice from the "Star" side, which had not quite spoken with the voice of unity.

He paid tribute to projectionists, on whom they depended for the excellence of presentation.

Tom O'Brien said that there was now no section of the entertainment industry that could not, with freedom and dignity, belong to an appropriate trade union. Yet they were not mutual admiration societies—there were some very tough fights—but before or afterwards they could all sit round a festive board and behave themselves. That was the true system of collective bargaining.

"The show business must stand together or fall. It must not fall separately.

"We can settle our problems in a reasonable and friendly way. The Government must face up to its bad taxation of the trade, to the tune of 14 millions a year, and see which way it can contribute finance to the industry which is such a source of revenue to the Treasury"

AB-PATHE'S SURVEY FOR U.S TV

Spotlights Progress Under Marshall Aid

A FILM survey of Britain's economic progress with the assistance of Marshall Aid was produced for the United States Government by Associated British-Pathé for transmission from American television stations last Sunday.

Taking part in this film, made at the Pathé Studio in Wardour Street, were Hugh Gaitskell, Chancellor of the Exchequer; Anthony Eden, Deputy Leader of the Opposition; William Batt, ECA chief in Britain, with his chief executive, Lamarr King; and film actor Jackie Cooper and his wife.

"Report from Britain" is the title of this 15-minute film.

Battlefield Model Boosts "All Quiet"

One of the most striking displays yet produced for the Eros release, "All Quiet on the Western Front," will be seen at the Astoria, Ware, next week. It is a model of a typical 1914-18 war battleground, complete in every detail.

C. Ballands, manager of the Astoria, enlisted the aid of a local builder, W. Carter, who, when serving with the Reconnaissance Corps, made models of enemy terrain.

SHIP CARBONS

RE£IABI£ITY

If money saved is money earned, then Ross reliability, by showing a real saving in maintenance and service charges, is paying every Ross user an extra dividend on his investment. Such a claim can only be made for a thoroughly dependable equipment, and after years of operational experience in all sizes and types of cinemas to prove it.

Co-distributors of ROSS LONDON *Cinema Equipment*

Pathe Equipment Ltd., 50-54, Beak Street, W.1

RCA Photophone Ltd., 36, Woodstock Grove, W.12

Members' Announcement

THE INCORPORATED ASSOCIATION OF KINEMATOGRAPH MANUFACTURERS Ltd. K·M·A

51 LINCOLNS INN FIELDS, LONDON, W.C.2

Emidisc

(TRADE MARK)

LACQUER RECORDING BLANKS

THE FINEST FOR LACQUER DISC RECORDING

The "Emidisc" lacquer recording blank fulfils the requirements of the most exacting standards of Broadcasting Authorities, Film and Professional Recording Studios. It may be used with confidence by the critical professional recording engineer and by the owner of the most modest equipment.

Accurate engraving to the limits of the recording equipment is ensured by these essential qualities and characteristics.

Buchmann & Meyer pattern of a gliding tone, 20 Kilocycles to 25 cycles recorded by E.M.I. Studios Ltd. on an Emidisc blank (Actual photograph)

- **SUPERIOR UPPER FREQUENCY RESPONSE** Will record up to 20,000 c.p.s. with appropriate recording equipment.
- **LOW NOISE LEVEL**—Average figures:
  –45 db. ref. level 1 cm. per sec. velocity.
  –63 db. ref. level 8 cm. per sec. velocity.
  (Cut at 78 r.p.m., 9½" diameter using sapphire cutter with 16 micron bevel.)
- **ANTI-STATIC** Easy swarf clearance with brush or low power suction systems.
- **LACQUER THICKNESS** Constant over whole recording area.
- **GOOD WEARING QUALITIES**
- **PROCESSING** Mirror-like surface ensures ideal condition for processing (on appropriate sizes of blanks).
- **PACKED IN HERMETICALLY SEALED METAL CONTAINERS** Ensures good shelf life and protection. 10" sizes and upwards have individual air separation of blanks.

Types and Sizes available for all purposes

GREEN LABEL "Standard" selected direct recording blank—6", 8", 10", 12" and 16" sizes.

YELLOW LABEL "General Purpose" direct recording blank—10", 12" and 16" sizes.

PLAIN LABEL "Audition" direct recording blank for experimental and general testing work—10" and 12" sizes.

SILVER LABEL "Process". The blank for processing—11", 12", 13" and 17" sizes.

Manufactured in Great Britain under exclusive licence from PYRAL S.A.R.L. France.

WRITE FOR FULL PARTICULARS TO :—

E.M.I. SALES & SERVICE LTD

DOMESTIC RECORDING EQUIPMENT DIVISION

S.S.22.

AT THE STUDIOS

Production Shows Signs of Annual Spring Revival

BUT EMPLOYMENT FIGURES REMAIN LOW

THERE are signs at last that production interests are slowly emerging from their annual Christmas doldrums, which were the worst for a long while. During February there have been definite dates of the starting of at least ten new feature films, and, writes KINE. studio correspondent Graham Clarke, it is encouraging to hear from Riverside and Nettlefold that there are prospects of fairly steady work there for a month or two.

Hopes, engendered by inquiries, are so far the extent of the features activity at London Film Studios, Isleworth, and at the Gate, Elstree. Teddington is still dark, but there should be news of lightening when Gerry Blattner returns from abroad at the end of the month.

The position at Pinewood promises a steady production schedule of two pictures on the floor simultaneously. Associated British has not yet announced its plans for Elstree.

Not for some time has the situation at Denham been so pleasing. Since 20th Century-Fox moved in last autumn there has been almost continuous production (the current film is "The House on the Square"), and now RKO-Radio and Walt Disney-British aim to make "Robin Hood" there from May to the end of August.

Shepperton, which is at present housing Carol Reed, also can look forward to an unbroken succession from Sir Alex Korda and his associates.

Fewer Jobs

On the other hand, latest report from the joint production advisory committee for production shows a still further decline in employment in British studios. For the quarter ended December 31, 1950, the total employed was 3,553 compared with 4,306 for the previous quarter and 4,431 a year ago. In December, 1948, the total was 7,739.

The new total of 3,553 includes 2,888 males, 607 females and 58 apprentices and trainees.

Greatest sufferers are the craftsmen, 417 of whom were dismissed in the period. There were 74 dismissals in general grades, 56 from floor, production and casting departments and 47 from camera departments. Only five new jobs were found—four in process projection and one in the dubbing departments.

A rough estimate of the improved situation since December would make the present total employment about 3,800.

Monarch Busy

Encouraged by the success of "Lilli Marlene," W. V. Gell tells me that Monarch is going ahead now with more extensive production plans.

Tentative date for starting "The Red Lamp" (which is about the fire service) is the end of March, and Bill Gell says: "It is extremely probable that Lisa Daniely will be in it. We have not considered yet the question of studio and director."

After that, he said, Monarch will aim to go straight on with "Hindle Wakes," which will, of course, require summer weather, and then, probably, "The Wedding of Lilli Marlene."

The average production schedules will be eight-ten weeks.

Hope for "Ravens"

I am glad to say that there still appears to be hope for the revival of production of "The Feast of the Ravens" at Bushey studios.

Last week-end actor-producer John Barry told me that he was negotiating on the question of distribution and expected to have the financial side all tied-up by the end of this week. If this is so, the picture should be back on the floor within another week.

Wilcox Shooting

Due at Shepperton in about two weeks' time is Herbert Wilcox with his Florence Nightingale story, "The Lady With the Lamp."

At the moment he is busy with some location work at Embury, Hants.

Fourteen Days in Hand

Producers John Croydon and Joseph Janni are feeling very pleased with their hospital picture, "White Corridors," which Pat Jackson directed with such expedition that it has come off the floor 14 days ahead of schedule.

This leaves George Brown's "Hotel Sahara" as the only unit now active on the Pinewood stages, but the studio is, of course, concerned with Nat Bronsten's "Valley of the Eagles," now in Norway, and Paul Soskin's picture, "Secret Plan X23," which has several weeks of London location work before it.

Futures include Betty E. Box's "Appointment with Venus," and yet another Somerset Maugham subject that Tony Darnborough is working on.

Two Centuries Back

Reproduction of an 18th-century house in Berkeley Square as a composite set has been the scene of the 20th Century-Fox shooting in Technicolor on "The House on the Square" at Denham.

In addition to star Tyrone Power, artists engaged included Constance Smith (who was "discovered in 20th-Fox's 'The Mudlark'"), Michael Rennie, Margaret Johnston, Dennis Price, Irene Brown, Raymond Huntley, Robert Atkins and Geoffrey Sumner.

R. Howard Cricks demonstrating developing to star Robert Donat on the set of THE MAGIC BOX

TV OFFERS FOUR YEARS' WORK?

NEARLY four years of continuous work for a British unit may be ensured if an experiment now being made at Merton Park studios is successful.

The project is the "baby" of Al Margolies, American publicity man turned producer, and his pictures are for the television market in the States. When I visited the studios, director Harold Purcell and his unit had got so far ahead of schedule that they were lighting and rehearsing the next day's set-ups. They have been averaging thirteen minutes of screen time a day.

Al, whom I last met when he was over here covering the American publicity for Warner's "Hornblower" film, told me that when he revealed his budget to friends they said it could not be done. "But so far," he added, "I have done it. I came here on January 7 and I expect to have three pictures, each running 26 minutes, back in the States by March 6."

At Merton Park he is working in close co-operation with Alex Snowden, production manager of the Film Producers' Guild, and Ken Hughes is director of one of the three "test" films being made this time.

Ealing's Foreign Stars

The slight fears that Thorold Dickinson and Sid Cole had last week about the obtaining of labour permits for their "Secret People" stars, Valentina Cortesa and Serge Reggiani, proved groundless.

Both were present at the reception given by Sir Michael Balcon at the Dorchester; and Thorold told me that he was now working at full pressure on the final preparations. There is obviously plenty to do before it goes on the floor at Ealing in the second or third week in March, for, in Thorold's own words, "The film includes everything—except Technicolor."

One interesting thing that it does include is a ballet, with choreography by Andrée Howard.

"Kine." Expert Coaches Star

EXPERT advice on the technicalities of the early days of kinephotography is being given at ABPC, Elstree, by R. Howard Cricks, BKS, the KINE. technical correspondent, during the making of the Festival film, "The Magic Box."

Part of Howard's duties has been to ensure the accuracy of setting and action concerned in, for example, the darkroom which is one of John Bryan's sets. In conjunction with Tim Hopewell-Ash, Howard has redesigned a number of pieces of Friese-Greene's early apparatus, all of it fully practical.

"P C 49" Again

Exclusive's "Cloudburst," starring Robert Preston, is due to come off the floor at Down Place, Bray, today (Thursday).

No time will be wasted, for the next production, "A Case for PC49," is due to move in on Saturday. This stars Brian Reece, Joy Shelton and Christine Norden, and will be made by exactly the same team that shot "Cloudburst," led by producer Tony Hinds, director Frank Searle and lighting cameraman Jimmy Harvey. It will be four weeks on the floor.

BKS Lectures

The British Kinematograph Society starts its new course on lighting on February 26.

The following are the lecture headings of the syllabus:

February 26, March 5 and March 12: the first three lectures will cover light sources, light fittings and measurement of lighting; the lecturer is F. S. Hawkins, BSc, PhD, ARIC, MBKS; March 19, Pictorial Aspects of Photography, Gilbert Adams, FIBP, FRPS; April 9, Motion Picture Lighting; April 16, Deep Focus Photography, Desmond Dickinson, BSc, MBKS; April 23, Exterior Lighting—Day and Night; April 30, Lighting for Television, R. D. Campbell.

The entrance fee for BKS members is one guinea and for non-members, two guineas. Full details and application forms may be obtained from the Secretary, British Kinematograph Society, 117, Piccadilly, W.1.

PEOPLE

Leeds Appointment • SCMA Farewell to C. Cassidy • A Memento for W. Fletcher

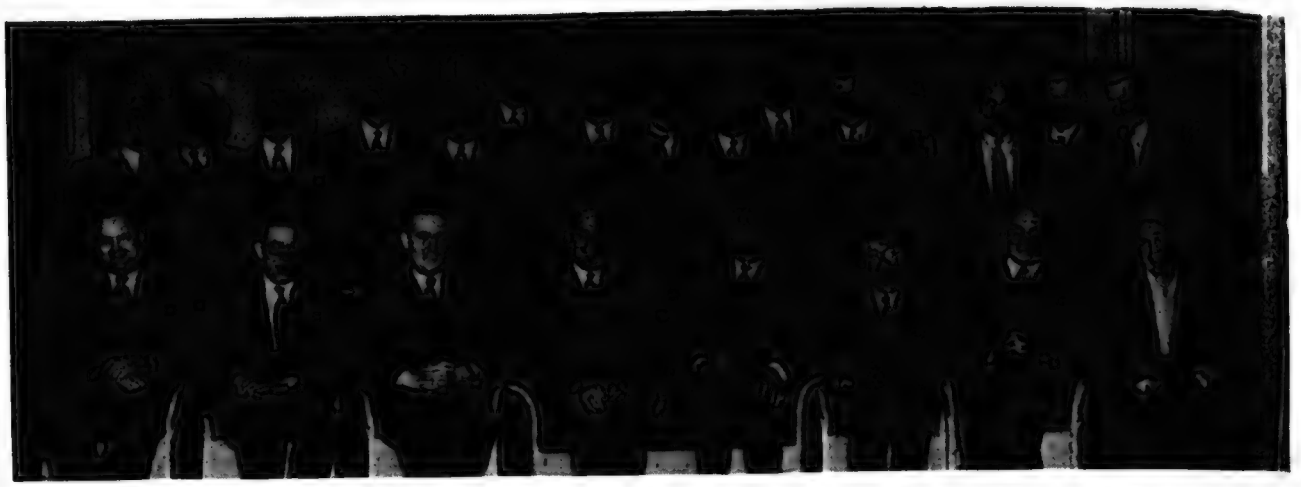
MANAGER at the Grand (ABC), Huddersfield, for the past 12 years, F. J. CLARK has been appointed to the Shaftesbury (ABC), Leeds. Mr. Clark went to Huddersfield in 1938 to become manager of the Empire, and when it changed hands the following year he was transferred to the Grand. At a farewell gathering, Mrs. W. E. Taylor, the cashier, on behalf of the staff presented Mr. Clark with a pen and pencil set.

Succeeding Mr. Clark will be J. CAULFIELD, who for the past five years has been manager at the Regal, Halifax. He has already been manager of the Grand, Huddersfield, during the absence on war service of Mr. Clark.

* * *

CHRIS CASSIDY, for so long associated with general manager "Leslie" Holderness at the Odeon Theatre, New Street, Birmingham, and now mine host of the Falcon Hotel, Bridgnorth, severed his official connection with the Birmingham branch of the SCMA at the annual dance at the West End Dance Hall.

Following a long stay as house manager of the Odeon Theatre, "Chris" became manager of the Futurist Theatre, Birmingham, before going to Bridgnorth. He has been hon. secretary and hon. treasurer of the Birmingham branch of the SCMA for the past four years, and although he assisted in the organisation of this year's revels, his resignation had been accepted by the committee



At a meeting of managers of ABC's South-West London district. In the group are (seated) J. Bowyer; E. Harris; W. Long, theatre sales dept.; Robert Burns, district manager; G. McCardle, theatre sales manager; A. Kembery; S. Ellis and Mrs. A. Long. Standing: F. Barker; A. McCoy; R. Kane; J. Wright; F. Smith; E. Riddiford; G. Sweeting; J. Roe; H. Collier; R. Reed; J. Lindsell; A. Cingel; N. Grossman; A. Ayres; R. Dronsfield; F. Harper and T. Holliday

In his successor, JOHN T. JACKSON, manager of the Beaufort, Alum Rock, Birmingham, the branch possesses a most zealous worker for the SCMA cause. Popular among his fellow members, Jackson has been one of the most active members of the branch committee since it was founded. In order to secure the fullest publicity for this year's dance, the committee sought the assistance of JAMES A. MONK, Midland area publicity representative for GFD, who readily gave his services which played no small part in the success of the event.

* * *

W. H. FLETCHER, of the Apollo, Tyburn Road, Erdington, Birmingham, has received a gold watch from the directors as a memento of the long service he has rendered at that Birmingham suburban kinema. It was presented to him at last week's 21st birthday celebrations.

Mr. Fletcher has controlled the Apollo since he went there 16 years ago. His record for continuous service at the Apollo is only beaten by chief operator A. W. Evans, who started there six months before his manager.

* * *

GEORGE CLEE, chief projectionist of the Capitol, Ystalyfera, has been promoted manager with Kenmor Kinemas, which controls the Capitol and Empire at Ystalyfera, Glam.

A past president of the KPEA, Mr. Clee has for many years taken an active part in the affairs of NATKE in South Wales as secretary of the Swansea Valley branch.

* * *

LEONARD B. LILLEY, house manager at the Odeon, Southall, left on Saturday to take up an appointment as assistant to H. Grafton Hutchinson and E. Forsyth, joint controllers of CMA's National Cinema Clubs for Boys and Girls.

He was presented by the Odeon staff with a leather brief case.

* * *

Congratulations to E. F. EVANS, of the publicity section of the RAF Cinema Corporation, on the birth of a son.

Evans was at one time with MGM and served with the Army Kinema Corporation before transferring to the RAFCC

Paul Penman

C. PICKETT LEAVES PATHE EQUIPMENT

CHARLES PICKETT, joint general manager of Pathé Equipments, Ltd., has relinquished his appointment with the company.

Mr. Pickett went from Associated British Cinemas, where he was assistant to the public relations officer and licensing manager, to Pathé Equipment, to act as general manager in the difficult post-war period.

The directors of Pathé Equipment state that Mr. Pickett has now completed the special tasks for which he was appointed and, in consequence, is vacating the post.

Don Prince's Appointment

Don Prince has been appointed Eastern publicity director of RKO-Radio in the U.S, succeeding Rutgers Neilson, who takes over the post of foreign publicity director, which has been held by Prince for the past four years. Both have been with RKO for many years.

BY APPOINTMENT TO H.M. THE KING OF SWEDEN

The Scandinavian Luxury Chocolate

Cloetta SWEDISH MILK CHOCOLATE

This prized Swedish chocolate, attractively packed in cream, gold and cherry red wrappers, despite its superfine quality, sells at no more than ordinary chocolate, and is enjoying increasing popularity and quick sales.
A few enquiries are invited for the limited supplies that are available.

In 100 gram bar (approx. 4 ozs.) and 50 gram bars (approx. 2 ozs.)

Sole U.K. Agents and Concessionaires

MARGULIES BROS., LTD.
62, OXFORD STREET, LONDON, W.1. Tel.: MUSeum 2193/4/5 & 2649

H. Weatherly, chief projectionist of the Odeon, Dover, receives a GFD Award of Merit from district engineer F. C. Floyd at a meeting of chief projectionists of CMA District 22, held at the Friars, Canterbury. Also present are R. Pulman, CMA projection engineer, and C. E. Brown, district manager

KINE SERVICE

MANAGEMENT • SHOWMANSHIP • TECHNICAL

MANAGEMENT by The Manager

Make it an All-Out Effort but Don't Neglect Patron Service

IT is to be hoped every manager will make an effort to enter for the national showmanship competition, sponsored by the Film Industry's "Better Business" Planning Committee: it is their duty to associate themselves with this trade effort.

There are many valuable prizes to be won in this contest which commences on March 4, but I hope that managers won't neglect their other duties and devote too much time to publicity.

It is just as important to ensure that kinema patrons have perfect service and maximum comfort while they are in our premises. This can only be ensured by constant and personal supervision. The manager, or his assistant, should be in the theatre all the time it is open to the public. By theatre, I, of course, mean vestibule, auditorium, and all other parts of the premises likely to be visited by our patrons.

Office work and the devising of publicity campaigns should be done as far as possible in the mornings and at other times when we are not open to the public.

Keen as I am on showmanship, I never forget cleanliness, good projection, a well-trained staff and personal attention by the man in evening dress, are most important contributions to the "Better Business" effort.

Labour Worries

THE Z Class call-up, re-introduction of direction of labour, and the attractions of seasonal employment in connection with Festival of Britain arrangements, both in London and the provinces, is already causing managers much concern.

While the Z call-up will make it necessary for a reallocation of labour in the theatre on the same basis as summer holidays, and it is unlikely that redirection of labour will concern us locally as it is being looked after at national level by the CEA, our most ominous domestic problem is the possibility of the Festival luring away some of our more adventurous uniformed employees.

There is little we can do at this stage except make conditions of working as happy as possible, and point out how this is only possible because kinema jobs are permanent ones. We must do all we can to turn our present employees into permanent ones through contentment and the realisation that temporary jobs have many disadvantages.

To the Rescue

FEW kinemas have been caught out as a result of the fuel crisis. One of the strongest features in our "Better Business" campaign has been that people without fuel at home have been able to go out and enjoy the warmth of the local kinema.

Many managers are advertising the advisability of damping down, or switching off fires and going to the pictures as a save fuel proposition. The value of this suggestion is that, when adopted, it brings out the whole family together, and one of the most practical ways to get the missing millions back is to encourage the family outing habit, which has been rapidly disappearing.

The improvident managers who found themselves without fuel should organise things a little better this summer. Most fuel controllers are very co-operative, and summer, or early deliveries of the ration can generally be arranged. For one thing, it is an advantage to merchants for deliveries to be made in the quieter periods of the summer to those who have sufficient storage space, and kinemas generally have.

There are several gadgets on the market to reduce the consumption of boiler fuel. You might contemplate installing one or another of these during the summer months.

Smoking in Kinemas

I WOULD like to hear of a manager adopting or, at any rate, trying out the "No Smoking" rule in part of the auditorium during matinées. It sounds like a good "selling" point for those who stay away rather than take a chance of sitting next to a pipe smoker with a taste for strong tobacco.

A writer to a national newspaper stated that, in America, where there is a "non-smoking" rule, food and sweets have taken the place of tobacco, with the result that patrons complain that they cannot hear the sound.

Although it could not possibly happen in this country, I recall that several Continental kinemas which I visited had a non-smoking rule in the auditorium, but the one place where one could smoke without interference was in the projection suite.

Programme Times

PICTUREGOER has paid two guineas to a reader for a letter suggesting that kinemas should advertise times of showing outside the premises. It is to be regretted that any manager should need prompting on such an important point from a source outside the trade.

For years we have advocated in this feature the prominent display of running times outside the kinema. Managers who are not already doing so should remedy the defect immediately. Many go beyond that and put running times on all outside publicity. It is important, however, to ensure that time sheets outside the kinema and on the category board are accurate, even if this means an alteration during the week. An additional news item or a one-night stage event may throw the running times off the track, and unless patrons are advised about this they may be indignant.

'Flu Epidemic

I OBSERVE, with concern, that many managers, as part of their public relations campaigns, have been associating their theatres with local efforts to curb the influenza epidemic. Some even go to the extent of tying-up picture titles with details of the scourge.

It is our responsibility to associate our theatres and ourselves with every good cause in the area, so long as it does not affect our own business. Some medical officers, doctors and local authorities are warning the people to keep away from kinemas among other public places to avoid infection. Why then should we associate our kinemas, in the minds of the public, with influenza when we are advertising our wares?

There is a higher standard of hygiene and ventilation in kinemas than in any other type of public buildings. We contend, I think rightly, that our patrons are less exposed to danger in our premises than in most other places where the public congregates. While it is perhaps not policy to use this as an advertising line, we can legitimately decline to go to the other extreme, and penalise our business in a national cause.

Sports Results

W. RODGERS, in view of his patrons' great interest in the affairs of the local football club, Bolton Wanderers, has been making an interesting Saturday afternoon experiment at the Lido, Bolton.

Through a privately arranged news service, the progress of a match, home or away, is flashed on the screen at regular intervals. So long as this does not interfere with the normal running of the programme this seems like an admirable service for patrons of popular and family houses, especially where teams are still left in the Cup.

NPFA Collection

INQUIRIES are now coming in about the theatres that have made the best returns in the NPFA collection. I am informed that there can be no decision until all kinemas have had the collection, after which the industry committee, set up under the chairmanship of Lieut.-General Sir Frederick Browning, will pass judgment.

It is anticipated that the collections will be completed before the summer months, and the organisers are convinced that the final figure will be more than £100,000.

Jangling Coins

A. WOOD, second projectionist of the Odeon, Halifax, has sent in an admirable idea to reduce the irritation caused by ice-cream sales in the auditorium.

He is of the opinion that the jangling of coins causes more annoyance than anything else. As a remedy, he suggests a lined cash-box or a rubber pad on the trays to deaden the sound. It is a cheap and practical idea.

This article is copyrighted and must not be reproduced in part or whole without written permission from the "Kinematograph Weekly."

SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

Buy Now Before It's Too Late

MANAGERS are showing considerable ingenuity in overcoming the ban on lighting for advertising purposes. By careful resiting of displays permitted interior illumination and lighting essential for safety is made to serve the dual purpose. Fortunately, there are signs that the ban will not last for long.

This is not the only difficulty that publicity men must face up to because of the world situation. There are definite signs that much of the material needed for production of advertising material is getting scarcer, and the position of supply will undoubtedly get worse. Shortages invariably lead to an increase in costs, so all showmen with ideas in mind for overhauling publicity frames, or embarking on additional regular weekly publicity, are advised to consider placing orders and contracts at the earliest possible moment.

It takes suppliers some time to make provision for additional regular work in times of short supplies. The printer can no longer go out and replenish his stocks at his own convenience; he has to scheme and organise and frequently buy ahead of requirements to fulfil his customers' needs.

Board is hard to get, and there is no guarantee that present qualities will be maintained, even if supplies are available later on, so there is a definite need for you to make up your minds whether you are going to renew these frames, easels or cabinets.

Regular and reputable kinema advertising suppliers have not yet had to increase prices except in a few lines. They can be trusted to keep prices at the present level so long as their present stocks last, but it is they who have to buy on a less plentiful market and at rising prices.

With the national showmanship contest imminent there is an additional reason why managers should do everything possible to ensure that all their publicity requirements are fulfilled in the immediate future. The first to get in with their orders will be first served, so the alert publicist will get off the mark without delay, and make immediate provision for his future requirements.

MAN of the MONTH

Winner of the Company of Showmen's £5 award for January is C. H. Dracott, manager of the Odeon, Manchester. A contributor of many outstanding campaigns, Dracott received full marks for his enterprising campaign for "The Man on the Eiffel Tower," in which an acrobat performed stunts on a specially erected scaffolding.

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

EVERY year there is a film festival at the Poole family halls in Edinburgh. The unique feature of this popular medium of showmanship is that J. K. S. Poole has the right to advertise it as a "Family" film festival, a proud privilege indeed. The name of "Poole" is synonymous with good entertainment in Edinburgh, where, as a boy, one of my most appreciated Christmas treats was to visit Poole's Diarama at the Synod Hall. It is with more than normal interest, therefore, that I read of the showmanship efforts of this doyen of showmen.

It is a simple, straightforward campaign, covering a month's programmes at the Synod Hall and the Roxy. Mr. Poole's statement, "We have, by trial and error, concentrated the campaign on the publicity that has proved it pulls its weight," will be considered with respect by our showmen readers.

Both halls were decorated for the period, with separate foyer displays and boards for all the films over the month. There was an especially striking display for "Bomba and the Lost Volcano," with a volcano background, and stuffed leopards, snakes, monkeys, crocodiles, etc.

Attractive booklets for the programmes at both theatres were distributed, and display advertisements in the evening papers and the *Scotsman* covered each week's attractions. Special window cards were issued for the festival and arrangements were made for the booking of matinée seats at the Synod Hall.

Most of the films shown were popular old productions, all with the common factor of "appeal to the whole family." I agree with Mr. Poole's contention that this is the whole idea of a "Festival."

The two managers, Charles Caine, of the Synod Hall and Reg Rogers, of the Roxy, were mainly responsible for carrying out the campaigns.

To a lesser degree, the Cameo, the small specialised kinema, took part in the campaign, also running films with a definite family appeal.

There is a well-tried recipe for a "film festival," and you needn't have your roots in show business to copy the excellent example. It is not difficult to find an excuse to run one: all you need is the right sort of programme and the resolution to sell it as an all-family programme. Your slogan might well be "Let's all go to the pictures for the Film Festival."

Sutton's Personality Girl

THE *Sutton Herald* ran a "Personality Girl of the Year" contest to help F. Salter advertise "Girl of the Year" at the Gaumont. Three cash awards and nylons were offered as prizes, the winners being selected from photos submitted to the newspaper by contestants.

The most interesting feature of this admirable competition is the method adopted by the suburban editor in assessing the personality of entrants from photographs. First of all, such irrelevant details as dress and "hair do" were masked from each picture, leaving only the face visible; then, when the number had been reduced to half a dozen, the judges called for more details. The theatre got several weeks' publicity from this competition.

Take a tip from Salter and do not ever promise to return pictures to entrants asked to submit photographs. He worked overtime packing and dispatching the many entries. An easy way out would be to advertise that entries will be available at the theatre up to a certain date, and any not claimed after that time may have to be destroyed. There are less certain ways of encouraging fans to say "Let's Go to the Pictures."

Seat in the Circle

YOU will be interested in the details of B. Symmons' arrangements for a recording of the "A Seat in the Circle" programme at the Odeon, Harrogate. A continuous half hour of "Highly Dangerous" was recorded.

All local newspapers as well as several Yorkshire dailies were represented at the session, as well as the chairman of Harrogate's Entertainments Committee, and the publicity manager for the Corporation. The event, which was publicised, was well supported by the public. It took place at a middle performance, and was broadcast on the following Saturday in the light programme, by which time most of the papers carried the story.

The town's publicity men told the story of the first broadcast of "A Seat in the Circle" series from the spa, at a civic welcome to buyers attending a "Toy Fair," so that the Odeon, Harrogate, cashed in on the event in several different ways.

Something New

IT is a general belief that there is nothing new in publicity, but I'll concede a point by agreeing that G. Nimse, assistant manager of the Odeon, Epsom, seems to have found an entirely new angle for one of our oldest publicity media—jigsaw puzzles.

For the film, "The Magnet," a quad was mounted on plywood, and cut up with a fretsaw into jigsaw puzzle pieces. Part of the puzzle was completed and laid out on a table in the lounge, using a backed quad frame as a tray, beside which was placed a gaily-coloured box containing the balance of the pieces. Waiting patrons were invited to fit in the pieces.

Mr. Nimse says that groups of people waited to have a shot at it, and, in all, it was completed four times during the week preceding playdate.

The other leg of this effort was even more ingenious. An identical jigsaw was cut out and each of the separate pieces pierced and labelled: "Try this piece of jigsaw in the giant 'Magnet' jigsaw puzzle in the foyer of the Odeon, Epsom. If it is one of the missing pieces, you will be presented with a box of chocolates." These were distributed during playweek, and in the meantime several pieces of the original puzzle in the lounge were removed. The second lot were scattered all over the district, returned and redistributed. The number of prizes was restricted to the number of pieces taken out, so

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

G. BREWER, Odeon, Greenford.
A. T. FOWLE, Ritz, Maidstone.
W. H. FOWLER, Commodore, Liverpool.
W. GRAY, Regal, Kilmarnock.
D. T. HALL, Gaumont, Chepstow.
P. T. B. HARRIS, A/M, Central, Cambridge.
D. J. HAYDEN, A/M, Odeon, Hanley, Staffs.
G. LEOPOLD, Ritz, Market Harborough.
H. MORRIS, Beacon, Smethwick, Staffs.
P. G. NORMAN, R/M, Luxor, Eastbourne.
J. K. PEASE, A/M, Carlton, Tuebrook, Liverpool.
E. H. REED, A/M, Regal, Abingdon-on-Thames, Berks.
W. M. SHAW, Rivoli, Liverpool.
A. SIDI, Regal, Levenshulme, Manchester.
J. THOMPSON, Roxy, Bridlington.
J. H. WEEDALL, A/M, Odeon, Crewe.

the cost of the competition was negligible.

Not satisfied with one novelty competition, Nimse thought up another one. Two powerful magnets were borrowed from the Electricity Board, painted red, and mounted on a wooden stand, one was larger than the other. Between the poles of the larger magnet were hundreds of safety pins, and bridging the gap on the smaller were masses of ordinary pins. Patrons were asked to estimate the number of pins. There were 707 entries for this competition. This busy assistant manager, with the help of the staff, found time to build, on the premises, an 8-ft. magnet for the top of the tower. After two hours the rains came and the magnet crumbled up; their masterpiece was made of cardboard. Don't use cardboard for your exterior cut-outs if these are fully exposed to the weather. Thank you, Mr. Nimse, for being so honest and giving me an opportunity to pass on this warning.

Dignity in Advertising

K. EDMONDSON, writing about "The Mudlark," says "This regal attraction must be treated in a dignified manner in this cathedral city of Chester." Mr. Edmondson makes the mistake of overlooking that the necessity for dignity in advertising of "The Mudlark" is not confined to Chester and other cathedral cities—it applies to every situation where the film is booked.

He went all out on a preview which was attended by illustrious guests and representatives from the Press. As a result, he secured 32 inches of editorial publicity, a liberal portion for Chester, where newspapers are not renowned for their kindness towards kinemas. Mr. Edmondson says in his campaign that the guests included "Bishops" from the cathedral, but newspaper reports are unanimous that the Dean only was present. This is probably an error, but it helps considerably if managers reconcile written reports with supporting cuttings and other evidence.

The report says that the invitation cards were collected on a silver tray, each guest being then escorted to a seat in the front circle and offered coffee, biscuits and cigarettes.

There is reference to a "whispering campaign" by the staff for this particular film. This phrase often used by managers to describe a normal procedure in theatre management conveys precisely nothing. It is presumed that all managers keep their employees well informed about future programmes, encouraging them to speak about the best of the pictures that are coming, and giving them a talking line about the others. Staff parade is the favourite spot for this sales talk.

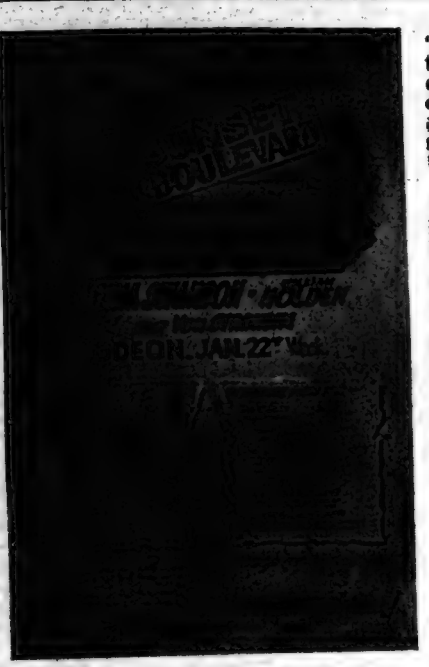
"Wooden Horse" Plan

C. REVIS produced a new and important variation of the RAF "Reliance Operation," this time for "The Wooden Horse," at the Ritz, Leeds.

Early on the Sunday morning prior to playdate 20 members of the ATC were taken by RAF transport 25 miles outside the city centre; each wore a green "Escaped POW" flash. They were briefed just before being dropped, to report to the Leeds RAF station, where they received directions to report to the Ritz. Cadets wearing white flashes were covering all city approaches in an effort to stop them from getting through and the civil police were also on the look-out for the "escape" cadets. Four pairs out of 20 cadets got through.

All Leeds papers featured the story with pictures and full write-ups, with the film and theatre getting generous mention in all of them. Revis modestly refrains from adding up the column inches, and I haven't the time, but I have counted seven published pictures, all but one being over two or three columns.

In addition, a mobile recruiting van from the RAF, carrying credit banners for the film and theatre, toured the city daily, but operation "Wooden Horse" needed no more support to sell the film; it was as good as half a dozen average campaigns squeezed into one. Other bright managers could promote similar events in their own areas. There are plenty of suitable pictures, and, like Mr. Revis, they can vary the basic idea to suit the requirements of the local Service chiefs.



This artistic poster was designed by T. Lewis, asst. manager of the Odeon, Chester, to give prominence to the Press notices on SUNSET BOULEVARD (Paramount). He cleverly introduced a variation of the trade slogan: "This is your 'must' go to the pictures week"

Projected Publicity

R. GIRDLER prepared a big campaign for "Girl of the Year" at the Dominion, Hounslow. His throw-away took the form of a calendar, saying "Make a date with 'The Girl of the Year' at the Dominion," and the same slogan was stamped on the bags of various traders.

Twelve photographic slides of Joan Caulfield were projected on a screen in a plate-glass window adjoining the entrance, a slide lantern being temporarily fitted up for this purpose. There seem to be possibilities in this idea for utilising theatre front windows, as, after the preliminary cost of fitting, there is little more expense to be met.

Leaflets advertising a "Figure of the Year" contest were distributed through the town by usherettes dressed in shorts and white sweaters, a sash carrying the film title. I often condemn the use of girls for street stunts but must confess that, judging from the picture, these girls looked very neat and attractive. The competition was sponsored by a gown shop and a newspaper.

Another girl in white shorts and sweater appeared at the football ground, carrying a credit disc, and paraded arm-in-arm with the captain of the local team, while an announcement was made over the PA system.

Girdler staged a neat living trailer the week before playdate. In a black-out a 2-ft. disc was spotted. The beam was then opened up to reveal one of the white sweater girls carrying the disc. This is a good campaign, in which some questionable methods of exploitation have been used with discretion and imagination.

Record Press

JOHN BEE is proud to have achieved a record amount of free editorial publicity in Worcester for the Odeon's first birthday anniversary. The film screened was "Highly Dangerous," and, in all, there was 75 inches of free space.

Top of the publicity bill was a composite advertisement in the *Evening News* with a bold banner heading "It's the Odeon's First Birthday." All traders who bought space used "Highly Dangerous" in their copy. The Safety First Committee supplied 1,000 safety first comic papers which were overprinted with kinema programme details. As "Highly Dangerous" is a "U" film this was a good free plug for the film, even although the copy has nothing to do with the story. The leading catch-phrase reads: "It's 'Highly Dangerous' but an all-'U' programme at the Odeon."

The safety first authorities also collaborated with a motor firm in a competition for motorists. Motoring gadgets were offered as prizes.

Some 2,500 leaflets advising householders to protect their property when they went to see the film were supplied. It is not clear as to what association footed the bill, because the copy covers both fuel saving and safeguards against burglars, but, knowing John Bee, it is a safe bet that CMA was not called upon to pay much, if anything. Members of the theatre staff delivered these bills from door to door.

Derrick De Marney made a personal appearance and helped the mayor cut the usual birthday cake. He managed to fulfil an amazing number of engagements as well; these ranged from a visit to a glove factory to a personal appearance at a hairdressers' ball, where he chose the winner of a beauty contest. "She Shall Have Murder," featuring Derrick, was scheduled to play the Odeon the following week.

Practically all of this campaign played on the title of the film without taking the story into consideration, but as most of this publicity cost nothing we cannot quibble.

Dangerous Move

G. SWEETING was lucky enough to obtain a liberal supply of a well-known brand of toothpaste in connection with his advertising of "Three Secrets" at the Dominion, Southall.

He also obtained, through the same medium, some valuable window space in chemists' shops, but I do not approve of his method of distribution. Each evening, the holders of "Lucky Number" admission tickets were presented with a tube of toothpaste. Without any evidence to the contrary, this closely resembles the one thing we are trying to avoid, that is distribution of consumer goods to patrons by lottery. Once we start this practice there is no knowing to what lengths it may go.

Economical Publicity

ALL the more credit is due to C. Farman because his campaign for "Destination Moon"—a good one—was economically produced. He is manager of the Dominion, Blackpool, a medium-sized kinema playing subsequent run.

His 10-ft. rocket for the canopy was constructed out of an old wooden carpet frame covered with art paper, waterproofed and given a coat of aluminium paint. Knowing Blackpool, I can sympathise with him when he says that, as usual, when he proposed to photograph the display a gale had torn the whole structure to shreds.

He had a 5-ft. telescope in the foyer the week before playdate. His projectionists constructed this from old cardboard tubes, painted it cream and mounted it on a tripod borrowed from a local photographer.

The telescope was apparently focused on a miniature moon, a rubber ball suspended in a corner of the foyer, but patrons who had a peep saw an illuminated still of the men on the moon.

A borrowed "space suit," exhibited in a radio dealer's window, was advertised in the Press by the firm.

By the Yard

P. SYKES, of the Odeon, Kingswood, sent out a handcart, one wheel of which was fitted with a stencilled rubber rim reading "Odeon Today . . . 'Winchester '73.'" As the wheel revolved, a paint brush dipped in whiting, was held on the wheel and the slogan was repetitively printed on the road as the cart moved on.

To do this successfully you must have friends on the local authority, be well in with the police, and a close friend of

Continued on page 35

FOLLOW THE ★

These Bright Ideas Will Help You

"OUR VERY OWN," the RKO-Radio star selection, has every ingredient that a showman might desire for a selling campaign.

It is a good picture that has already shaken box-offices in America, and the story of 'teen-age love is one that will appeal to every section of the community in these strenuous, anxious days. See review p. 18.

The slogan "See It With Someone You Love Very Much" is one of the most expressive lines ever used in film advertising and can be adapted to fit so many forms of "away-from-theatre" publicity. One immediately thinks of banks, furniture shops, insurance companies and stores, but it is impossible to enumerate in the restricted space available all the many purposes to which the caption can be applied.

There are few producers who make news and Sam Goldwyn probably dominates that exclusive circle. There can be no more newsy story than that this creator of a long chain of heart-throb pictures now offers one about the love affairs of an innocent young couple.

Farley Granger and Joan Evans, who are co-starred with Anne Blythe in this film, will be seen together in several more productions in the near future so that any effort made by managers to build them up for "Our Very Own," will have the advantage, on a long-term policy, of creating interest in successive films that will probably be in their date books before very long.

RKO-Radio Publicity Department has arranged a national tie-up on women's sweaters. Window display cards are offered free of charge on application to Radio Publicity. Cactus Shoe Products will supply stores with special displays for the film. They will get the display material direct from the manufacturers so have a word with the manager of your favourite shoe store straight away. Free double crowns tying up with National Savings are also offered.

The subject of the film is ideal for evolving interesting contests and competitions, and Radio have some excellent suggestions for novel premières.

As this is essentially a family picture with an obvious line of appeal for young people, managers will be glad of the chance to say to their customers, "Let's ALL Go To The Pictures and see 'Our Very Own'."

"The 13th Letter"

TWENTIETH CENTURY-FOX offers a variety of suggestions for advertising "The 13th Letter." One that will appeal to managers is their idea about a composite page on alphabetical lines with a special stereo with caption M (the 13th letter), to complete and balance the page.

The new Charles Boyer, middle-aged and bearded, suggests many ideas for contests such as "What constitutes a Great Lover?" Linda Darnell is always a good talking point and British stars, Michael Rennie and Constance Smith, following up their recent successes, complete a cast with many advertising possibilities.

Two serials are available, one specially written for the woman's

Continued on page 37

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine" Annual Championship Awards.

The Black Rose: J. Gallacher, Playhouse, Galashiels; H. Adams, Odeon, Godalming; D. Allison, Rio, Kirkcaldy.

The Shadow of the Eagle: W. Shaxted, Coliseum, Burslem; S. Murdoch, Corona, Liverpool; H. Bish, A/M, Regent, Weston-super-Mare.

Sands of Iwo Jima: R. Crabb, A/M, Savoy, Swindon; J. Roe, Regal, Kingston-on-Thames; G. Clarke, A/M, Savoy, Lincoln; D. Smith, Playhouse, Dewsbury; J. Robertson, Regal, Greenock; E. Evans, Majestic, King's Lynn; S. Cole, Empire, Stockton-on-Tees; G. Boddy, Regent, Great Yarmouth; W. Gray, Regal, Kilmarnock; J. Rock Gibbard, Picture House, Doncaster; J. Burns, Plaza, Govan.

The Inspector General: C. Allison, Rex, Motherwell; T. Griffiths, Rialto, Broughton, Salford.

Winchester '73: W. Watson, Odeon, Bilston, Staffs; G. Leggatt, Playhouse, Montrose.

The Miniver Story: J. Glenister, Electric Palace, Highgate; R. Taylor, Regal, York.

Rogues of Sherwood Forest: T. Warner Crook, Casino, Liverpool.

Three Little Words: S. Bulmer, Savoy, Holloway Road; L. Grou, Ritz, Erith.

Two Flags West: E. Nathan, Gaumont, Southall; T. Phillips, Gaumont, Luton; F. Brissenden, King's Hall, Dover; C. Scott, A/M, Gaumont, Exeter; H. Gent, Hippodrome, Liverpool.

Man Made Monster: R. Walker, Plaza, Gravesend.

Gone to Earth: T. Richards, Regal, Old Kent Road; E. Owen, Regal, Purley; E. Sinnett, Ritz, Erith.

Quiz Competition: L. Edwards, Ritz, Billericay.

Mr. Reckless—Road to Utopia: S. Hobart, Trocette, Bermondsey.

Blonde Savage: R. Walker, Plaza, Gravesend.

The Wooden Horse: S. Clark, Picture House, Balham; G. James, Ritz, Warrington; J. Donaldson, A/M, Odeon, Ashford; H. Woodward, Regal, Bracknell; A. Johnson, Pavilion, Sutton Coldfield; J. Burns, Plaza, Govan; M. Wright, Empire, Longton, Staffs; A. Griffith, Carlton, Nottingham; W. Ainger, Regal, Harrogate; P. Freedman, Pavilion, Stirchley; J. Griffiths, Regal, Hamilton; J. Hart, Grosvenor, Glasgow; R. Simcox, Ritz, Bradford; J. Robertson, Regal, Greenock; H. Ingram, Regal, Rochdale; T. King, A/M, Rex, Farnborough; S. Perkins, Adelphi, Birmingham; J. Gold, A/M, Rex, Motherwell; H. Benzeval, Regal, Derby; P. Benn, A/M, Royalty, Hull; N. Maltby, Regal, Wakefield; W. Watson, Regal, Edinburgh.

I Love Trouble: G. Bernard, Carlton, Norwich.

Seven Days to Noon: W. Colson, A/M, Palladium, Ealing; W. Watson, Odeon, Bilston; S. Murdoch, Corona, Liverpool; J. Evans, Picture House, Harborne; B. Honeychurch, A/M, Empire, Neath, Glam.

Highly Dangerous—Ma and Pa Kettle on the Farm: G. Bernard, Carlton, Norwich; W. Thomas, Capitol, Cardiff; R. Todd, Odeon, Blackpool; E. Hainge, Odeon, Birmingham; D. Hayden, Odeon, Hanley; R. Roberts, A/M, Odeon, Luton; M. Stephens, A/M, Odeon, Kettering; W. Quest, Marlborough, Holloway Road; F. Richmond, Odeon, Colwyn Bay; L. Benjamin, Odeon, Hendon; R. Pickworth, A/M, Odeon, Dagenham; H. Sloan, Odeon, Bury.

The Elusive Pimpernel: A. Lowrie, Ritz, Hastings; R. Parker, Regal, Torquay; F. Dann, A/M, Regal, Walton-on-Thames; L. Webster, Savoy, Northampton; F. Warrender, Essoldo, Cosham; A. Atkinson, R/M, Ritz, Huddersfield; S. Hudson, A/M, Capitol, Hanley; R. Bowden, Regal, Halifax.

The Damned Don't Cry: R. Gavin, Princes, Glasgow; L. Grou, Ritz, Erith; F. Smith, Regal, Bicester; G. Spurgin, A/M, Royalty, Harborne.

Black Eagle: T. Moran, Victory, Walton, Liverpool.

September Affair: P. Bland, Odeon, Chichester; R. Pickworth, A/M, Odeon, Dagenham; J. Crompton, A/M, Empire, Aldershot.

The Outriders: J. Power, Imperial, Walsall.

Panic in the Streets: D. Day, Picture House, York.

Daughter of Rosie O'Grady: L. Brown, Capitol, Barking; G. Williams, Regent, Chatham; S. Sale, Granada, Dover; F. Barton, Rex, Leytonstone; C. Couzens, Forum, Southampton; R. Dronsfield, Rembrandt, Ewell; J. Fisher; Broadway, Southampton; Miss E. Hodgson, A/M, Ritz, Warrington.

The Gunfighter: R. Wood, Odeon, Hamilton; H. Burder, Odeon, Hereford; R. Barton, A/M, Capitol, St. Helens.

Irish Eyes are Smiling: R. Thompson, Savoy, Worksop.

Colt .45—Night Unto Night: L. Grou, Ritz, Erith; J. Batty, County, Lancaster; D. Bowden, Regal, Halifax; A. Frost, Regal, Bexleyheath; D. MacLeod, Coliseum, Glasgow.

Port of New York: S. Murdoch, Corona, Liverpool.

Home Hobbies Exhibition: G. Wilmot, Rex, Farnborough.

The Furies—My Friend Irma: P. Kelly, A/M, Odeon, Sale, Manchester.

This Modern Age: J. Green, West End, Birmingham.

Newsreel Publicity: C. Farman, Dominion, Blackpool; W. Fowler, Commodore, Liverpool; J. Alexander, Odeon, Dudley; A. Ward, Odeon, Newport, IOW; N. Cox, Hippodrome, Middlesbrough.

No Way Out—The Flying Saucer: R. Wood, Odeon, Scotstoun, Glasgow; D. Day, Picture House, York.

Assignment in China: C. O'Neill, Scala, Nuneaton.

Let's Go to the Pictures Campaign: H. Glenroy, Astoria, Glasgow; A. Gray, Super, Oxford.

Wagonmaster: E. Hague, Hippodrome, Nuneaton.

Red Light: D. Day, Picture House, York; W. Fowler, Commodore, Liverpool; W. Rose, Odeon, Gillingham.

Annie Get Your Gun: C. Walker, Playhouse, Alnwick.

The Great Rupert: E. Gislingham, Gaumont, Cheltenham.

Programme Publicity: J. Godfrey, Savoy, Burnt Oak.

Black Magic: D. Allison, Rio, Kirkcaldy.

Abbott and Costello Meet the Ghosts: C. Purves, Astra, RAF, Hemswell, Lincs.

Lilli Marlene: C. Smith, Regent, Brighton; C. Parker, A/M, Regent, Portsmouth; J. Brown, A/M, Gaumont, Southport; H. Bedford, Gaumont, Derby.

Three Secrets: F. Miles, A/M, Broadway, Southampton; D. Ewin, A/M, Regal, Torquay.

The Fall of the House of Usher—The Man They Couldn't Hang: D. Lee, Palace, Nuneaton.

Convicted—Mule Train: S. Murdoch, Corona, Liverpool.

Mystery Submarine — The Desert Hawk: C. Smith, Regent, Brighton.

Tony Draws a Horse: D. Rogers, Palace, Malton.

Recruiting Display: L. Edwards, Ritz, Billericay.

Dance Hall: E. Dallman, Playhouse, Cambridge; S. Hobart, Trocette, Bermondsey.

The Vatican: Miss E. Holbrough, A/M, Palace, Erdington.

Family Affair—C.O.I.: R. Raistrick, Odeon, Crewe; J. Longbottom, Odeon, Middlesbrough.

Tarzan and the Slave Girl: W. Wilson, Capitol, Horsham; J. Murphy, Granby, Reading.

Where Danger Lives: D. Sullivan, Gaumont, Bournemouth.

The Purple Monster Strikes: H. Morris, Beacon, Smethwick.

A Ticket to Tomahawk: H. Morris, Beacon, Smethwick.

Wings of Defence—C.O.I.: S. McAree, Gainsborough, Bootle; J. Openshaw, Regent, Old Swan, Liverpool; K. Newton, A/M, Regent, Chatham.

Street Corner: J. Openshaw, Regent, Old Swan, Liverpool; W. Wilson, Capitol, Horsham.

Crazy House—Risky Business: F. Minde, Gaumont, Eltham.

Montana: C. Farman, Dominion, Blackpool.

Theatre Publicity: T. Warner Crook, Casino, Liverpool; J. Waller, T/M, Odeon, Hereford; L. Paul, Cabot, Bristol; E. Fielding, Plaza, Chorley; C. Fowler, Winston, Slaithwaite, nr. Huddersfield; E. Snelling, Odeon, Guernsey; E. Blaker, Plaza, Worthing.

When You're Smiling: F. Minde, Gaumont, Eltham.

Treasure Island: E. Cooper, Crown, Birmingham; A. Roy, Pavilion and Breadalbane, Wick; M. Ward, Ritz, Wokingham; F. Witts, Palace, Stalybridge.

Harvey: P. Reed, Odeon, Portsmouth.

Comanche Territory: P. Murray, Savoy, Edinburgh.

Public Relations: A. Roy, Pavilion and Breadalbane, Wick; W. Wilson, Capitol, Horsham; L. Barry, Savoy, Lincoln; S. Russell, Grand, Bournemouth; R. Gavin, Princes, Glasgow; A. Heaton, Regal, Beverley; E. Wyeth, Regent, Swindon; F. Thurman, Grand, Nottingham; H. Wilson, City PH, Carlisle; R. Romaine, Regal, Darlington; F. Elliott, Dominion, Walthamstow; R. Walker, Plaza, Gravesend; G. Parry, Plaza, Camden Town; M. Harvey, Edgbaston PH, Birmingham; E. Larrosa, Palace, Irlam, Manchester; H. Hodgetts, Empress, Sutton Coldfield; R. Parsons, Royalty, Harborne; J. Kay, Gaumont, Southport; C. Dawson, Odeon, Newport, Mon.; C. Smith, Adelphi, Slough.

Caged: E. Sinnett, Ritz, Erith; R. Thomas, Grand, Falmouth.

Father of the Bride: M. Ward, Ritz, Wokingham.

The Girl of the Year: J. Brown, A/M, Gaumont, Southport.

Personal Appearance: C. Tappy, Odeon, Salisbury; W. Smith, Odeon, Halifax; R. Parker, Regal, Torquay.

The Tomahawk Trail: H. Bish, A/M, Regent, Weston-super-Mare.

Last Holiday: A. Bridger, Ritz, Hythe.

Cage of Gold: A. Parcezer, Odeon, Bognor Regis; J. Batty, County, Lancaster.

Once a Sinner: R. Brand, Ritz, Southend.

I Shall Return: F. Gompertz, Regent, Brighton.

The Glass Menagerie: R. Rowley, A/M, Savoy, Luton; G. Williams, Regent, Chatham; A. Alexander, A/M, Westover, Bournemouth.

Sunset Boulevard: V. Burns, Empire, Clydebank.

The Mudlark: G. Norsworthy, Broadway, Haywards Heath; A. Fowle, Ritz, Maidstone; E. Herbert, Gaumont, Stratford; D. Rawson-Martin, A/M, Gaumont, Harrogate.

Portrait of Clare: D. Vaughan Williams, A/M, Savoy, Birkenhead; E. Reed, A/M, Regal, Abingdon.

All Quiet on the Western Front: B. Caulfield, George, Kilmarnock; C. O'Neill, Scala, Nuneaton.

Talent Competition: E. Dineen, Majestic, Portrush, Co. Antrim.

The Renters Help YOU

THE British Lion campaign book for "Into the Blue" offers a wide range of accessories to showmen who have the film booked. Dummy lifebelts may be hired for a fortnight at the low cost of 20s. for a set of four, and lobby displays are available for hire at 35s. for 14 days.

A teaser record is offered free, and there are suggestions for a ship modelling contest; the building of model ships is a favourite hobby these days.

The posters are humorous in character, with cartoon sketches of the five principal characters. Showmen are reminded that one of the biggest money-takers in the history of British talking films was Jack Hulbert's "Jack Ahoy," another nautical yarn.

There is a novel suggestion in MGM's campaign book for "Watch the Birdie." The idea is to organise a photography class in your foyer, with live models in bathing costumes as subjects. Amateur photographers can then be asked to pose the selected model for individual shots, and a co-operating professional photographer invited to provide the prizes. This new form of foyer display is certainly a novel idea, and where organised properly it should be a sensational success.

Photographic tie-ups obviously constitute the major portion of the special publicity section, and there is ample scope for managers to create their own camera and picture competitions, displays and parades.

H. Baldwin, exploitation manager of International Film Distributors, Ltd., informs me that much pictorial editorial space has been obtained for "Unknown Island." Managers with the film booked may expect all possible assistance from the firm in getting space in their local newspapers. The pictures of prehistoric animals have considerable readership value.

A collection of firearms and costumes of the 1880-1900 period made an interesting foyer display in F. J. Burns' campaign for ANNIE GET YOUR GUN (MGM) at the Ritz, Stockport

TOP SELECTIONS

Continued from page 33

the borough engineer, as well as having the ability to make the mobile stencil machine so it prints a legible message.

A man bandaged up as an Egyptian mummy carried a board worded: "After a thousand years as a mummy, Mummy says I can go to the Odeon to see 'Winchester '73.'" Perhaps it is as well that what I think of this stunt should remain unwritten.

A 15-ft. model of a Winchester '73 was made and hung from the canopy and a lorry used for the transport of road-repairing material carried a banner advertising the film.

Tall Order

LILY WATT, of the Odeon, Coatbridge, had 17 items on her publicity agenda for "The Heiress."

They were ideas used in something like 40 different shops, each having a different line of approach.

A womanly spot of publicity was an arrangement with teachers of needlework, embroidery, and similar handicrafts at the night schools who discussed with pupils the styles worn by Oliva De Havilland in the film.

Tip for Trade Slogan

VICTOR LEWIS, Hippodrome, Llanelly, forwards a copy of the *Llanelly Star*, showing the slogan, "Let's Go To The Pictures," incorporated in his weekly advertisement as a continuous border. The idea may well appeal to other managers.

Six kinemas advertise in this paper and the Hippodrome is the only one mentioning the campaign in any way. The kinema advertisements in the paper are all over the place, a most unusual procedure, and, in my opinion, not very helpful to any of the advertisers. If the managers agreed to get them together on one page, with "Let's Go To The Pictures" as a banner heading all would benefit.

Impressive Display

THE display Patrick Reed, Odeon, Portsmouth, used for the Cenotaph sequence in Movietone's review of the year is well worthy of mention among our Top Selections, if only because it proves that you never know what you can borrow until you try.

He decided to have a replica of the Cenotaph in the foyer, but he didn't go to his suppliers and get a price for a cut-out. He went straight to British Legion headquarters in London, and they, without demur, lent him a beautiful three-dimensional scale model. That dignified replica is probably still around the Legion headquarters if any manager has occasion to need it, and troubles to ask for it. There are a few occasions when such a model may be used in good taste.

Private Effort

AS part of his campaign for "Destination Moon" at the Odeon, Godalming, H. Adams fixed a 20-ft. display to the back of his car, in which he made a restricted tour of the town. He sends a picture of the exploit, and I admire his courage, because the rocket used was 20 ft. high.

Managers wishing to emulate this example should check up with the company insuring the car before embarking on such a stunt.

Competitions

THE overwhelming evidence from managers is causing me to reconsider my views on competitions in which the public are asked to make out long lists of names and words in film title competitions.

F. Warrender, manager of the Essoldo, Cosham, asked for a list of tunes with the words "Rose" or "Rosie" in the title, as the main feature of his campaign for "The Daughter of Rosie O'Grady." First prize was £5 in cash.

He does not say who paid the expenses of the competition, but does indicate that the prizes were presented at a local ballroom.

Specialised Films

SPECIALISED film advertising has a technique all of its own, and J. Green's plan for "Plus De Vacances Pour Le Bon Dieu" at the West End, Birmingham, is a model of the accepted procedure for films of this type.

Civic dignitaries, representatives from the French Consulate and the Press attended a preview, which was also graced by the presence of the Archbishop of Birmingham.

Circulars and dc's were distributed to all film societies in the city and to associations connected with the University. These were also supplied to libraries as well as the grammar school.

The circular used in this campaign lacks the quality that one might have expected from a kinema of this standing, probably to keep the costs down.

Talent Shows

J. LANYARD forwards interesting details of the good business done with an amateur talent competition at the Plaza, Leyton.

There were eight turns every night with ten for the Saturday finals and capacity business.

The Showman

"KINE."-MGM £500 CONTEST

Novel Ideas in Assistant Manager's Campaign

ASSISTANT Manager R. G. Henderson, of the Trocadero, Leicester, initiated a comprehensive campaign for "Annie Get Your Gun." Three weeks prior to playdate a microphone announcement at each performance invited patrons to submit letters on what the name "Annie Oakley" has come to mean in show business, and complimentary tickets were offered for the three best efforts.

Specially designed tie-up menus were placed in the theatre café and typewritten credits so placed on all water bottles that the script seen through the water was considerably magnified.

A foyer display was made up with the co-operation of *Everybody's* magazine, which supplied blow-ups of the original Annie Oakley and Buffalo Bill, the Deadwood coach, etc., and these were paired with similar stills from the film and copies of the printed article in the publication.

A children's fancy dress contest was held two weeks before showing and drew 26 very good entries. Prizes were donated by local traders and were awarded on the Saturday before playing. On the same day a PA van toured the city broadcasting excerpts from the sound track with full credits.

An ingenious revolving circus-drum display attracted much attention as did a very complete Mobo toy display in the foyer. Finally, there was a tie-up with a day and night garage.

Bradford Broadcast

AN ORIGINAL idea was used by Manager R. Simcox to draw public attention to the screening of "Annie Get Your Gun" at the Ritz, Bradford.

Selecting a large open-fronted milk bar in the busiest street in the city and directly in front of the terminus for several bus routes, he arranged for the installation of a PA system to broadcast a recording, made by him, giving a brief talk on the film, playdate, followed by several of the song hits. Thousands of people heard the broadcast which was repeated continuously throughout the day for three weeks prior to playdate.

An exclusive tie-up was obtained with a trades exhibition for three weeks before showing. A large wigwam was erected over the pay-box and three "Annie" cut-outs in Mobo Pony Express wagons were displayed together with other publicity matter. Indian headbands, complete with feathers, were given to exhibition visitors. It is estimated that 30,000 people saw this display.

A total of 5,000 headbands were distributed in other ways and a Pony Express Race was run for minors on three consecutive Saturdays, with the finals before the theatre audience on the Tuesday before playdate. The local paper sent a man representing Red Ryder, hero of its comic strip, to officiate and present the prizes to the winners.

Saying it with Music

MUSIC WAS the theme of Trevor Jones' campaign for "If You Feel Like Singing" at the Regal, Cheltenham.

By arrangement with the resident band leader at the town hall, song hits from Judy Garland films were played at two dance sessions before playdate with vocals by two singers and announcements about the film by the leader. On the Saturday a singing contest was held, guest tickets being awarded as prizes.

At a charity concert held in the Gloucester Aircraft Co.'s canteen, a BBC accordionist played a selection of tunes from the film and then invited members of the audience to come up on the stage and sing the songs, and those doing so received guest tickets.

Five window tie-ups were arranged and publicity material was exhibited at all large factories in the area and also at several HM Forces stations.

Big Guns

F. J. BURNS, of the Ritz, Stockport, arranged for the local Territorial Army group to parade the town on the market days with a 3.7 heavy anti-aircraft gun with large "Annie Get Your Gun" cards attached to the barrel.

Two weeks prior to showing, Mr. Burns tied-up with the leading gown shop, which devoted four windows to displays featuring the "Annie" silk headsquare.

A further display of gowns of the 1880-1900 period was on view in the theatre foyer, and a collection of firearms of the same period were obtained from an antique dealer to add interest to the scene. One week before playdate another display of Peter French "Annie" costumes was set up in the foyer and four shops in the city also devoted windows to similar displays.

These are in the Running . . .

OTHER entries have been received as follows:—

"Asphalt Jungle."—D. Bowden, Regal, Halifax; S. Hudson, A/M, Capitol, Hanley; W. P. Watson, Regal, Edinburgh; G. Williams, Regent, Chatham; F. Dann, Regal, Walton-on-Thames; G. Norman, Luxor, Eastbourne.

"Two Weeks with Love."—D. Bowden, Regal, Halifax; L. W. Parker, Regal, Torquay; F. Dann, A/M, Regal, Walton-on-Thames; A. Matthews, Westover, Bournemouth.

"Nancy Goes to Rio."—T. W. Crook, Casino, Liverpool; R. Lorrimer, Bedford, Liverpool; W. A. McMillan, Tivoli, Glasgow; J. B. Snell, Cosmo, Manchester; J. Smith, Empress, Tuebrook.

"Luxury Liner."—M. Saxton, Odeon, Farncombe.

"Battleground."—A Maxfield, Castle Cary, Somerset; C. Morrison, Ritz, Newtownards; G. S. Ramsden, Rialto, Dumbarton.

"East Side, West Side."—W. H. Fowler, Commodore, Liverpool.

"Father of the Bride."—W. P. Watson, Regal, Edinburgh; T. Marshal, Shaftesbury, Leeds; H. V. Vahey, Savoy, St. Helens; N. Cully, A/M, New Coliseum, Whitley Bay; L. Dempster-Paul, Cabot, Filton, Bristol; J. W. Smedley, Empress, Nottingham.

"Challenge to Lassie."—A. Heaton, Regal, Beverley; A. Ray, Pavilion, Caithness.

"Command Decision."—M. Saxton, Odeon, Farncombe.

"The Red Danube."—C. L Fowler, Winston, Slaithwaite.

"Three Little Words."—L. S. Barry, Savoy, Lincoln; S. Springfield, Palace, Eltham; J. R. Gibbard, Picture House, Doncaster.

"If You Feel Like Singing."—G. H. Sweeting, Dominion, Southall; W. Trevitt, Majestic, Mitcham; W. J. Marshall, Elephant and Castle, London.

"A Life of Her Own."—E. M. McDermott, New Victoria, Preston.

"Annie Get Your Gun."—P. Buckland-Large, Rendezvous, Blackpool; E. Evans, Majestic, King's Lynn.

"Crisis."—J. Tree, A/M, Odeon, Brighton; J. Philcox, Odeon, Twickenham.

"Duchess of Idaho."—J. W. Ellis, Odeon, Chester.

"A Lady Without Passport."—A. D. Smith, A/M, Regent, Norwich.

"The Miniver Story."—R. Osborne, Princesses, Crayford; G. Norsworthy, Broadway, Haywards Heath.

"Key to the City."—W. H. Fowler, Commodore, Liverpool.

"On the Town."—W. H. Fowler, Commodore, Liverpool.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT .. 4d. per word
SITUATIONS WANTED .. 2d. „ „
FINANCIAL .. .. .. 6d. „ „
FOR SALE & WANTED .. 6d. „ „
MISCELLANEOUS .. .. 6d. „ „
Bags, 1d. per word extra. Box No. 6d. extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

Advertisement Manager:—
KINEMATOGRAPH WEEKLY
93-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468. Ext. 271

SITUATIONS VACANT

MAJOR American film distributor requires experienced Film Salesmen in all territories. Our own staff has been informed of this announcement. Please write, giving full details, to L., Box 432, Kinematograph Weekly.

ACCOUNTS ASSISTANT REQUIRED (female), preferably with typing.—J., Box 430, Kinematograph Weekly.

CHIEF Operator wanted for Grade A super, Birmingham.—F., Box 427, Kinematograph Weekly.

EROS News Theatre, Piccadilly Circus, W.1, requires Chief and Second Operators; West End experience preferred; personal application also preferred.

YOUNG, experienced 35-mm. Projectionists required for Service kinema circuit.—Apply, K., Box 431. Kinematograph Weekly.

OPERATOR.—Able to drive car; comfortable job; good prospects. Full particulars to Sellens, Halstead, Essex.

SECOND Operator required immediately. W/Electric, Westars; good-class hall. Apply, Manager, Plaza, Oxted.

CHIEF Operator required for large modern kinema in North London (N.7); preference for middle-aged, conscientious, experienced man; Grade A wages; permanency. Write, M., Box 433, Kinematograph Weekly.

GOOD Commission to be earned by keen, energetic man with full knowledge of London and Home Counties. Independent exhibitors. New and British quota product.—Q., Box 413, Kinematograph Weekly.

OPERATORS Wanted. Good positions for seconds and thirds.—Apply Manager, West End, Birmingham.

SECOND Operator, able to take charge. — Full particulars PLAZA, SOUTHEND.

SITUATIONS WANTED

SECRETARY, WITH WIDE KNOWLEDGE OF FILM INDUSTRY, DESIRES RESPONSIBLE POSITION WITH SCOPE.—P., BOX 436, KINEMATOGRAPH WEEKLY.

MANAGER desires change. Keen, smart, age 32, full technical knowledge; go anywhere, south or west coast preferred; life experience.—H., Box 429, Kinematograph Weekly.

MANAGER (34) requires immediate position, distance no object; fully experienced both kinema and theatre routine and administration; excellent credentials.—D., Box 425, Kinematograph Weekly.

Goddard & Smith

Urgently require for Clients

CINEMAS IN LONDON SUBURBS

Owners or their agents are invited to send particulars to

Goddard & Smith

Valuers to the Motion Picture Industry

22 King Street, St. James's, S.W.1.
Whitehall 2721 (20 lines)

FOSTERS
(CURTAINS) LIMITED
OF NOTTINGHAM
Ltd
FOR CINEMA DECORATIONS AND CURTAINS
375, WESTDALE LANE WEST
TELEPHONE 61047 NOTTM
FRED A FOSTER MANAGING DIRECTOR

FIRE!
WHERE'S YOUR
NU-SWIFT?
The World's Fastest Fire Extinguishers — for every Fire Risk
Pressure-operated by sealed CO_2 Charges
NU-SWIFT LTD. • ELLAND • YORKS
In Every Ship of the Royal Navy

STABLEFORD SCREENS LTD.
We make metal, flat white rear projection, roll-up and amateur screens. Our screen surfacing service covers Gt. Britain from Aberdeen to Land's End.
1, STEBBING STREET, LONDON, W.11
Phone: Park 7682

E. G. TURNER
. . . supplies cinema screens
TAKING ALL RISKS
ON HIRE MAINTENANCE
43-49 Higham St., Walthamstow, E.17
Telephone: LARKSWOOD 1061-2

J. ROWLAND SALES LTD.
The ONLY firm of ESTATE AGENTS AND VALUERS in the UNITED KINGDOM AND EIRE dealing SOLELY with CINEMA AND THEATRE properties
Special Department devoted to VALUATIONS for INSURANCE and TRANSFER

TO LET
West of England. 750 seater. 11½ years' unexpired Lease. Rent £1,100 per annum. Theatre in excellent condition. Room for development. Price £3,000 or near offer.

For further details apply to London Offices: FARADAY HOUSE, 8/10 Charing Cross Rd., W.C.2. Tel.: TEMple Bar 9719, 9710 & 5191. Two Doors from Garrick Theatre

SITUATIONS WANTED (contd.)

MANAGER (33) DESIRES CHANGE TO INDEPENDENT; TEN YEARS' EXPERIENCE; BONDED; YORKSHIRE OR LANCS ONLY; MUST BE POSITION OF INTEREST.—G., BOX 428, KINEMATOGRAPH WEEKLY.

YOUNG, experienced Manager desires post in any area; free now; excellent references; bonded.—Potter, Lyndoch, Seaton Lane, West Hartlepool, Co. Durham.

MANAGER/CHIEF REQUIRES SITUATION; 35 YEARS' THOROUGH EXPERIENCE; WORKER; REFS.—E., BOX 426, KINEMATOGRAPH WEEKLY.

CHIEF PROJECTIONIST/ELECTRICIAN. Over seven years' static 35-mm, two years' mobile 16-mm. experience; post anywhere; house, flat essential, wife, two children. — E. Readwin, 78, Slade Road, Ilfracombe.

CHIEF Projectionist (AMIET). 30 years, single; sound film engineering diploma. Experiences: 15 years WE, RCA, BTH, BA, including first-run "A" hall work; good electrician; present chief "B" East Scotland; desires change; anywhere considered if good, comfortable conditions.—B., Box 423, Kinematograph Weekly.

INTELLIGENT Young Gentleman (24), projection experience, desires post as trainee/assistant manager. Write C., Box 424, Kinematograph Weekly.

FULLY Experienced Manager open for management or relief, London only. Excellent references, bonded.—W., Box 416, Kinematograph Weekly.

FOR SALE & WANTED

WANTED.—Ernemann II Projector Mechanisms. Offers to P., Box 436, Kinematograph Weekly.

WANTED IMMEDIATELY, PROSCENIUM CURTAIN, 30 BY 20.—N., BOX 434, KINEMATOGRAPH WEEKLY.

KINEMAS FOR SALE

KINEMA.—Fully equipped, 400 seats; 2 shops, 2 flats, freehold, vacant possession; £14,000; South Coast.—A., Box 422, Kinematograph Weekly.

COUNTRY Kinema. Small ingoing; mortgage repayable quarterly.—O., Box 435, Kinematograph Weekly.

PREMISES FOR SALE

SOHO SQUARE.—Attractive Office Building with floor space nearly 5,000 sq. ft., for sale freehold, or might be let.—Sheridan & Co., Chartered Surveyors, 52, Great Marlborough Street, W.1.

THEATRE SEATS

TIP-UP Chairs for Sale.—R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow.

FILMS

FILM scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 2, High Street, Christchurch, Hants.

Whirlow Lane, SHEFFIELD 11 Tel.: 72892 | Henrietta St., BATLEY Tel.: 754

MODERNISATION LTD.
SPECIALIST DECORATIVE CONTRACTORS
GLASGOW Tel.: 8074 Douglas
NEWCASTLE Tel.: 25538
LONDON Tel.: Gerrard 7238

By Auction

On Wednesday Next, 21st inst., at Winchester House, Old Broad Street, E.C.2 at 2.30 p.m.

By order of the Mortgagees.

THE BROADWAY PALACE,
24 Mitcham Road,

TOOTING, S.W.17

Freehold With Vacant Possession

(in conjunction with
Mr. P. J. HUXTABLE, 157 Upper Tooting Road, S.W.17)
Solicitors:—
Messrs. WILDE, SAPTE & CO., 74 Gloucester Place, W.1
Particulars and conditions of sale of the above may be obtained from the Auctioneers, as below.

By Private Treaty

TAX EXEMPTION CINEMAS FOR SALE

A group of seven small cinemas offered in SOLO SITUATIONS. Easily run. Same Owner many years. Profits approximately £5,000 p.a. Price £22,000. All leasehold at low rents. Safe and lucrative investment. Owner retiring.

EXECUTORS SALE

Busy London Suburb. 500 capacity. Same hands many years. Easy booking situation. Freehold including 2 shops, £20,000.

MESSRS.
HARRIS & GILLOW
93-95, WARDOUR ST., LONDON, W.1
Phone: GERrard 2504 Grams: Faddist, Rath, London

Dr. Renato Gualino, president of Lux Films S.A., and president of the Italian Film Producers Association, is met by A. M. G. Gelardi managing director of Archway Film Distributors at London Airport. Dr. Gualino is here to congratulate heads of Archway on the success of BITTER RICE and to discuss making of Engish version of other Lux successes

BIRMINGHAM SCMA DANCE SUCCESS

THE annual dance of the Birmingham and district branch of the SCMA, held at the West End Dance Hall, Birmingham, on Friday of last week, attracted some 400 guests.

Chairman W. J. Lalor welcomed general secretary Sam Butchart and his wife, and general regret was expressed that "Chris" Cassidy, for so long hon. secretary and treasurer, could not break away from his duties as mine host of the Falcon Hotel, Bridgnorth, to join in the revels.

Many artists from the Birmingham panto companies were present and during an interval Helene Cooney, principal boy in "Cinderella" at the Alexandra Theatre, presented Mrs. Kate McKie, for so long public entertainments committee chief inspector, with a chiming clock subscribed for by managers of the city's kinemas to mark her recent retirement.

FOLLOW THE ★

Continued from page 33

angle and the other for general use. Editors, especially in provincial areas, very much appreciate these free features for their newspapers, and 20th Century-Fox has acquired a reputation for producing most excellent stories for this purpose.

There are suggestions for handwriting/character tests; a window-dressing contest in which shops are asked to spot unlucky items in windows, and an idea for stationers' shops based on the card game of "word building."

As this production was made in Canada, live managers will have an admirable talking point in getting the help of grocers, fruiterers and other tradesmen dealing in goods imported from that dominion.

Managers will undoubtedly frame their campaigns on the letter "M," and the fact that it is the thirteenth letter and therefore alleged to be unlucky.

LICENSEES WARNED AT KIDDERMINSTER

AT the annual licensing meeting for the Kidderminster County Division the chairman of the bench issued a serious warning that unless proprietors complied with the requirements laid down by the licensing justices the bench would not hesitate to refuse to renew kinema licences.

He said that, in particular, the recommendations of both the fire departments and the sanitary inspector had not been complied with fully, and that in three kinemas the conditions were far from satisfactory.

After the various managers had stated their reasons for not carrying out the instructions, the chairman of the bench said that all the kinema licences would be renewed for the forthcoming year, but in future the justices would consider whether the recommendations had been carried out a month before the licences next came up for renewal.

An application to open the Playhouse, Kidderminster, upon Good Friday was also granted. It was intended to present a sacred play throughout Holy Week. The play had been read by local clergy, who felt that the performances could do nothing but good.

PRIZES FOR NEWSREEL SHOWMANSHIP

Nine theatre managers are sharing a total of £100 offered by Gaumont-British News and Universal News in their January competitions for the best showmanship campaigns on the newsreel in their kinemas.

First prize in the Universal competition has been won by Frank W. Etherington, manager of the Palace, Redcar, who receives a £25 cheque. Second prize (£15,) goes to Fred Morris, manager of the Odeon, Rotherham; and third to Allan A. Williams, manager of the Olympia, Tredegar.

First prize (£25) in the Gaumont-British News contest is T. Gordon Mayne, manager of the Botchergate PH, Carlisle, who invited the members of the Carlisle United football eleven to see on the screen the Cup-tie between themselves and Arsenal. Second (£15) is A. T. Ward, manager of the Odeon, Newport, IOW. The third prize, of £10, will be divided between four London news theatres in the Monseigneur group: Piccadilly (R. G. Rowson), Leicester Square (G. Gregg), Marble Arch (G. Bishop), and the Strand (P. Hobbs).

KINEMA SERVICE
ATMOSPHERE
Cinespray Essence for Auditorium
Sanitas Tablets/Briquettes
Rotosan Air Purifiers
Sanipan Crystals for Toilets
PROVINCIAL
CINEMATOGRAPH TRADING COMPANY
WELLESLEY BUILDINGS, 12, WELLINGTON STREET
LEEDS, 1

AHEAD OF THE OPPOSITION!
THE CINEMA WITH AN UNRIVALLED DISPLAY SERVICE
NO CAPITAL OUTLAY
A REASONABLE WEEKLY CHARGE COVERS YOUR DISPLAY FRAMES AND WEEKLY ADVERTISING
Write for Brochure—
CLASSIC DISPLAYS LTD.
3 & 5, ISLINGTON HIGH ST., LONDON, N.1
TERMINUS 4473-4

BRITISH CARPETS
Estimates without obligation
SUPPLIED & FITTED AT SPECIAL RATES FOR CINEMAS
Prompt service by specialists
Write or phone to:
FABRICS & FITTINGS LTD
ASTLEY ST. WORKS, DUKINFIELD, CHESHIRE. Phone: Ashton U Lyne 1667
C/K.W.59

PATERSONS (GLASGOW) LIMITED
79 HOWARD STREET
Tel: CENTRAL 5289
SEATING REPLACEMENTS REPAIRS

GEORGE PALMER
Suppliers of—
Fluorescent Tubes & Fittings, Projector Lamps—Exciter Lamps, P.E.C.s. Standard Lighting Lamps & Equipment.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
			LONDON.			
Tues., Feb. 20	10.30	Rialto	Kill or Be Killed	British Lion ...	Lawrence Tierney	A
,, ,, 20	10.45	Hammer Theatre	Hi-Jacked	Exclusive ...	Jim Davis ...	—
,, ,, 20	2.30	Hammer Theatre	Holiday Rhythm	Exclusive ...	Mary Beth Hughes	—
,, ,, 20	10.30	Studio One ...	Letter from Korea ; Trouble Indemnity (Short)	Columbia ...	Lon McAllister ...	A
,, ,, 20	10.30	Own Theatre ...	Nine shorts	MGM ...	———	—
,, ,, 20	10.15	Tatler	The Wanton (" Maneges ") ...	Films de France	Simone Signoret...	X
Wed., ,, 21	10.45	Hammer Theatre	Square Dance Jubilee	Exclusive ...	Don Barry ...	U
,, ,, 21	2.30	Celluloid Theatre	Bedside Manner (Reissue) ...	New Realm ...	John Carroll ...	A
,, ,, 21	10.30	Private Theatre	The Tougher They Come	Columbia ...	Wayne Morris ...	U
Thur., ,, 22	10.45	Rialto	The Steel Helmet	Exclusive ...	Robert Hutton ...	—
,, ,, 22	10.30	Studio One ...	Beyond the Forest	Warner ...	Bette Davis ...	A
			BELFAST.			
Wed., Feb. 21	10.30	Regent ...	Victoria the Great (Reissue) ...	British Lion ...	Anna Neagle ...	U
			BIRMINGHAM.			
Tues., Feb. 20	10.30	West End ...	The Long Dark Hall	British Lion ...	Rex Harrison ...	A
,, ,, 20	10.30	Futurist ...	Manon	Grand National	Cecile Aubry ...	X
,, ,, 20	10.30	Scala	Tarzan's Desert Mystery (Reissue)	RKO-Radio ...	Johnny Weissmuller	U
Wed., ,, 21	10.30	West End ...	* The 13th Letter ; Tito—New Ally ? (March of Time)	20th Century-Fox	Linda Darnell ...	A
			The Saint in New York (Reissue)	RKO-Radio ...	Louis Hayward ...	A
,, ,, 21	10.30	Scala	Kill or Be Killed	British Lion ...	Lawrence Tierney	A
,, ,, 21	10.30	Futurist ...	The Admiral was a Lady	United Artists	Wanda Hendrix	U
Fri., ,, 23	10.30	West End ...	War Correspondent	International	Robert Mitchum	A
,, ,, 23	10.30	Futurist ...				
			CARDIFF.			
Tues., Feb. 20	10.45	Park Hall ...	Born Yesterday	Columbia ...	Judy Holliday ...	A
,, ,, 20	10.30	Odeon	Cinderella	RKO-Radio ...	———	U
Wed., ,, 21	10.30	Odeon	The Mysterious Desperado ...	RKO-Radio ...	Tim Holt... ...	U
Thur., ,, 22	10.45	Park Hall ...	Letter from Korea	Columbia ...	Lon McAllister ...	A
Fri., ,, 23	10.45	Empire ...	The Admiral was a Lady ...	United Artists	Wanda Hendrix...	U
,, ,, 23	10.45	Odeon	Rawhide	20th Century-Fox	Tyrone Power ...	A
			The Saint in New York (Reissue)	RKO-Radio ...	Louis Hayward	A
,, ,, 23	10.30	Park Hall ...	War Correspondent	International	Robert Mitchum	A
,, ,, 23	10.45	Queen's ...				
			GLASGOW.			
Tues., Feb. 20	10.45	Regal	Kim	MGM ...	Errol Flynn ...	U
,, ,, 20	10.30	La Scala ...	Tarzan's Desert Mystery (Reissue)	RKO-Radio ...	Johnny Weissmuller	U
Wed., ,, 21	10.45	New Savoy ...	The Admiral was a Lady ...	United Artists	Wanda Hendrix	U
,, ,, 21	10.30	Playhouse ...	The Saint in New York (Reissue)	RKO-Radio ...	Louis Hayward ...	A
,, ,, 21	10.30	Gaumont ...	The Great Missouri Raid ...	Paramount ...	Wendell Corey ...	A
,, ,, 21	10.30	La Scala ...	Kill or Be Killed	British Lion ...	Lawrence Tierney	A
,, ,, 21	10.30	Gaumont ...	Ride 'Em Cowboy (Reissue) ...	Eros ...	Abbott and Costello	U
Thur., ,, 22	10.30	Regal	The Franchise Affair	AB-Pathe ...	Michael Denison	A
,, ,, 22	10.30	Regal	Curley ; Festival of Sport ...	Eros ...	Larry Olsen ...	U
Fri., ,, 23						
			LEEDS.			
Tues., Feb. 20	10.30	Odeon	The Long Dark Hall	British Lion ...	Rex Harrison ...	A
,, ,, 20	10.30	Tatler	Passionnelle	Grand National	Odette Joyeux ...	X
,, ,, 20	10.30	Tower	Tarzan's Desert Mystery (Reissue)	RKO-Radio ...	Johnny Weissmuller	U
Wed., ,, 21	10.45	Majestic ...	The Admiral was a Lady ...	United Artists	Wanda Hendrix...	U
,, ,, 21	10.30	Tower ...	The Saint in New York (Reissue)	RKO-Radio ...	Louis Hayward ...	A
,, ,, 21	10.30	Tatler	War Correspondent	International	Robert Mitchum	A
Fri., ,, 23	10.30	Tower	Kill or Be Killed	British Lion ...	Lawrence Tierney	A
,, ,, 23	10.30					
			LIVERPOOL.			
Tues., Feb. 20	10.30	Futurist ...	Tarzan's Desert Mystery (Reissue)	RKO-Radio ...	Johnny Weissmuller	U
Wed., ,, 21	10.30	Futurist ...	The Saint in New York (Reissue)	RKO-Radio ...	Louis Hayward ...	A
,, ,, 21	10.30	Forum	The Franchise Affair	AB-Pathe ...	Michael Denison	A
,, ,, 21	10.30	Scala	Kill or Be Killed	British Lion ...	Lawrence Tierney	A
Fri., ,, 23	10.30	Gaumont ...	The Admiral was a Lady ...	United Artists	Wanda Hendrix...	U
,, ,, 23	10.30	Scala	Born Yesterday	Columbia ...	Judy Holliday ...	A
,, ,, 23	10.45	Majestic ...	War Correspondent	International	Robert Mitchum	A
			MANCHESTER.			
Tues., Feb. 20	10.45	Gaumont ...	The Admiral was a Lady ...	United Artists	Wanda Hendrix	U
,, ,, 20	10.30	Oxford St. ...	Tarzan's Desert Mystery (Reissue)	RKO-Radio ...	Johnny Weissmuller	U
,, ,, 20	10.45	Theatre Royal	The Franchise Affair	AB-Pathe ...	Michael Denison	A
Wed., ,, 21	10.30	Oxford St. ...	The Saint in New York (Reissue)	RKO-Radio ...	Louis Hayward ...	A
,, ,, 21	10.45	Theatre Royal	War Correspondent	International	Robert Mitchum	A
,, ,, 21	10.45	Deansgate ...	Kill or Be Killed	British Lion ...	Lawrence Tierney	A
Thur., ,, 22	10.45	New Oxford ...	Born Yesterday	Columbia ...	Judy Holliday ...	A
Fri., ,, 23	10.15	Theatre Royal...	The Jolson Story (Reissue) ...	Columbia ...	Larry Parks ...	U
			NEWCASTLE.			
Tues., Feb. 20	10.30	Stoll	Curley ; Festival of Sport ...	Eros	Larry Olsen ...	U
,, ,, 20	10.30	Essoldo ...	Tarzan's Desert Mystery (Reissue)	RKO-Radio ...	Johnny Weissmuller	U
,, ,, 20	10.30	Queens	The Great Missouri Raid ...	Paramount ...	Wendell Corey ...	A
,, ,, 21	10.30	Essoldo ...	The Saint in New York (Reissue)	RKO-Radio ...	Louis Hayward ...	A
Wed., ,, 21	10.30	Haymarket ...	Kim	MGM ...	Errol Flynn ...	U
Thur., ,, 22	10.30	Queens	The Admiral was a Lady ...	United Artists	Wanda Hendrix...	U
Fri., ,, 23	10.30	Stoll	Manon	Grand National	Cecile Aubry ...	X
,, ,, 23	10.30	Essoldo ...	Kill or Be Killed	British Lion ...	Lawrence Tierney	A
,, ,, 23	10.30					
			NOTTINGHAM.			
Tues., Feb. 20	10.30	Scala	Tarzan's Desert Mystery (Reissue)	RKO-Radio ...	Johnny Weissmuller	U
Wed., ,, 21	10.30	Scala	The Saint in New York (Reissue)	RKO-Radio ...	Louis Hayward ...	A
			SHEFFIELD.			
Tues., Feb. 20	10.30	Cinema House	The Second Mate	ABFD ...	Gordon Harker ...	U
Wed., ,, 21	10.30	Hippodrome ...	The Long Dark Hall	British Lion	Rex Harrison ...	A
,, ,, 21	10.30	Union St. P.P....	Wherever She Goes	ABFD ...	Suzanne Parrett	U
,, ,, 21	10.30	Cinema House ...	Under the Gun	GFD	Richard Conte ...	A
Thur., ,, 22	10.30	Gaumont ...	The Great Missouri Raid ...	Paramount ...	Wendell Corey ...	A
,, ,, 22	10.45	Cinema House	Atom Man Versus Superman—Episodes 1, 2, 3 and 15	Columbia ...	Kirk Alyn ...	U
,, ,, 22	10.30	Union St. P.P....	Take Me to Paris	ABFD ...	Albert Modley ...	U
Fri., ,, 23	10.30	Gaumont ...	The Admiral was a Lady ...	United Artists	Wanda Hendrix...	U
,, ,, 23	10.30	Cinema House	The Man in the Iron Mask (Reissue)	ABFD ...	Louis Hayward ...	A

* Denotes 20th Century-Fox's Starred Showmanship Film for February

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors the films to be trade shown in London are briefly described below.

"Kill or Be Killed" (*British Lion*).—Jungle adventure of man's fight for revenge.

"Hi-Jacked" (*Exclusive - Lippert*).—Drama of large-scale highway robbery exposed by a truck driver.

"Holiday Rhythm" (*Exclusive-Lippert*).—Musical-variety devoted entirely to a series of vaudeville acts and bands.

"Letter from Korea" (*Columbia*).—War drama, claimed to be a factual story of counter-attack on the 38th Parallel.

"The Wanton" ("Maneges") (*Films de France*).—French film with English sub-titles, telling how two unscrupulous women cause a man's bankruptcy.

"Square Dance Jubilee" (*Exclusive-Lippert*).—Musical western about two television talent scouts who go out west and become involved in cattle rustling.

"Bedside Manner" (*New Realm*).—Reissue, first reviewed in KINE. November 8, 1945, covering a wise-cracking test pilot's successful wooing of an attractive psychiatrist.

"The Steel Helmet" (*Exclusive-Lippert*).—War drama concerning the adventures of a small group of soldiers, dominated by a veteran sergeant, in an observation post in a Korean temple.

"Beyond the Forest" (*Warner*).—Drama, in which Bette Davis portrays the passionate, restless wife of a small-town doctor, played by Joseph Cotten.

"The Admiral Was a Lady" (*United Artists*).—Comedy concerning the complications which arise when a former "Wave" "adopts" four ex-GIs who are determined to live without spending.

"The Tougher They Come" (*Columbia*).—Outdoor adventure story concerning a group of lumberjacks whose tract of forest near the Canadian border is threatened by a combine.

GENERAL RELEASES FOR FEB. 19

AB-Pathé.—"Gunning for Justice," American (U), 4,950 feet.
Columbia.—"The Jolson Story," reissue, American (U), 11,643 feet.
GFD.—"Blackmailed," British (A), 7,611 feet; "Under the Gun," American (A), 7,499 feet.
20th Century-Fox.—"I'll Get By," American (U), 7,465 feet; "The Man Who Cheated Himself," American (A), 7,256 feet.

LATE EXTRA

Friday, February 16,
10 a.m., Tatler.—"Au Royaume Des Cieux" ("Woman Hunt") (Films de France).
10.30 a.m. and 2.30 p.m., U.A. Theatre, Film House.—"The Admiral Was a Lady" (United Artists).

A RECORD FOR NPFA

Frank Sinatra has made a record, for which an introduction has been recorded by the Duke of Edinburgh, and which is being sold in aid of the National Playing Fields Association.

Col. Wilcockson, the appeals secretary of the NPFA, told the KINE. this week that the record is to be sold to the public at 6s. 5½d., and that from the sale of each record the Association appeal will receive about ninepence.

The record is being marketed by Columbia (LB104).

One of the songs Sinatra sings is "If Only She'd Looked My Way," from Ivor Novello's new show, "Gay's the Word." The other song is called "London by Night" (Coates).

EMI is supplying a special poster to dealers, suitable for window display or the kinema foyer.

KINE. review verdict on the recording—good. The Novello music is headed for big sales, the Coates is a catchy tune.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

We need Something to Cheer ourselves up-so

Let's Go to the Pictures

(Where the Box-office wise SHOWMAN will have booked a 20th Century-Fox attraction!)

RAWHIDE • THE 13th LETTER • CALL ME MISTER (TECHNICOLOR)

THE MAN WHO CHEATED HIMSELF • I'LL GET BY (TECHNICOLOR)

HALLS OF MONTEZUMA (TECHNICOLOR) **• I'D CLIMB THE HIGHEST MOUNTAIN** (TECHNICOLOR)